

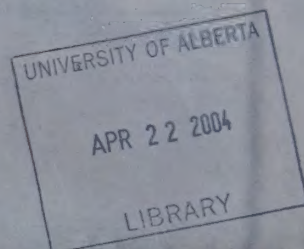
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No. 444 / APR. 22 - APR. 28, 2004
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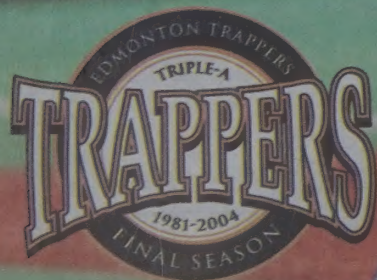
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Jim Harris: it's not easy leading Greens • **4**



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Green and sober

Green leader Jim Harris says his party is no longer on the fringes

BY CHRIS BOUTET

Less than a decade ago, the Green Party of Canada was just another fringe party, mired in obscurity and relegated to the sidelines by Canada's mainstream political scene. But then something unexpected happened: this tiny environmentalist party began to grow.

In the 2001 B.C. provincial election, the Green Party attracted 12.4 per cent of the popular vote—a gain of 620 per cent from the 1996 election. In the two most recent elections

in Ontario, support for the party increased from 0.8 to 2.8 per cent. According to recent Ipsos-Reid polls, the Greens are the third most popular party in Quebec, after the Bloc and the Liberals, and in Alberta—by far the toughest nut to crack for any environmentalist party—the Greens are showing support from an impressive seven per cent of the population.

beginning to wonder who these guys are and what they stand for. With the Green Party's federal leader, Jim Harris, coming to town next Monday to give a public address entitled *Not Left, Not Right, But Sustainable: A New Direction for Canada*, *Vue Weekly* arranged an exclusive interview with Harris to discuss what the party is, what he considers the major issues facing Canada today and what the party plans to do for Alberta.

Vue Weekly: First off, maybe we should start by having you explain what your party stands for and where you think it fits within the Canadian political scene.

Jim Harris: The Green Party really confounds people who think of politics only in terms of the left-

SEE PAGE 14

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Dead (Trolls) in the water

Greg Malone, Ben Sures, Dead Trolls create a night of environmental humour

By CHRIS BOUTET

In the third-season *Futurama* episode "Birdbot of Ice-Catraz," a group of environmentalists who run a penguin reserve on Pluto face a hard decision when an environmental disaster causes the penguins to breed out of control: let the penguins overpopulate their ecosystem and starve to death, or get some rifles and start thinning out the flock. Having grudgingly chosen the second option, one of the show's main characters notices that the conservationists are particularly enjoying the prospect of the hunt, causing her to exclaim, "Hey, if it's any fun at all, it's not environmentalism."

Dork-status-betraying animated show references aside, suffice it to say that there indeed exists a belief in our society that one cannot simultaneously be an environmentalist and have a sense of humour. But it's exactly this stigma that the Parkland Institute hopes to dispel tonight (Thursday) as it presents an evening of comedy with *Codco's* Greg Malone and Three Dead Trolls

in a Baggie.

According to Parkland program co-ordinator Jane Wiley, the idea for the event came to her after seeing the acclaimed documentary *The Corporation*. "I was watching [the film]," she explains, "and in the middle of it... I found myself thinking, 'I'm going to walk out of here paralyzed; I'm going to walk out of here so bummed,' and I didn't. I think that's the brilliance of that movie. I walked out of it with a smile on my face, and I was motivated for action. And that's exactly what we want people to be left with. We want people to leave the room laughing and moti-

PREVIEW COMEDY

vated to work on these issues and continue discussing these issues. There's nothing like a good belly laugh to give you the energy to carry on. It's like a shot in the arm; it's way better than a double cappuccino."

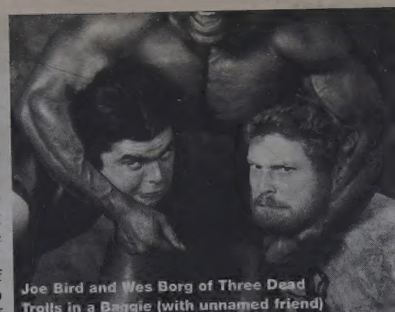
Hosted by Malone, the evening will also feature songs by Edmonton singer/songwriter Ben Sures and a performance by the Dead Trolls entitled *Damned, Drained and Hosed: A Comic Look at the Politics of Water*. Aside from providing a few guffaws, Wiley feels that the comedic approach will also prove effective in getting people to consider environmental issues that would otherwise fly under the public radar. "I think

that when you're trying to promote discussion on hard issues, if you can get people laughing first, you're more likely to bring about real dialogue and real discussion," she says. "It's a way of opening people up and it's a way of allowing people to deal with some hard issues around water and environmental issues, because it's easy to just want to stick your head in the sand and it's hard to do that when you're laughing. It breaks through denial, through fear."

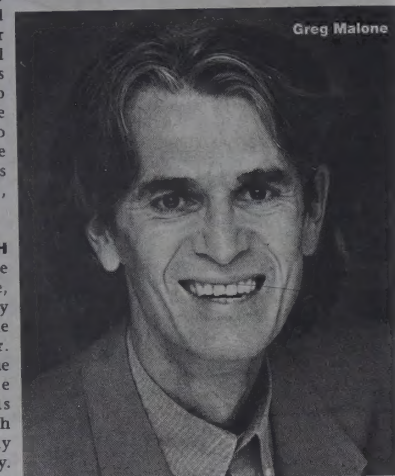
BREAKING THROUGH that denial is of the utmost importance, says Wiley, especially when it comes to the subject of water. "Water is the big issue of the future," she says. "Everyone is starting to deal with this fact nationally and internationally. [The Trolls] will be covering a whole spectrum of issues from freshwater sources, global water issues, global warming, water treatment, water use, industrial and local, factory farms. It's a very complex sort of issue and that's the other reason comedy is a good way to look at water issues; there are so many aspects to the issue of water that it's easy for people to become overwhelmed facing them."

The issue of water is an important one to Greg Malone, who, aside from his years as a star of the CBC comedy show *Codco*, is also known for his environmental work in his home province of Newfoundland and as a member of the Sierra Club. According to Malone, the control of freshwater resources is something all people should be deeply concerned about. "This whole big push to privatize water globally is just madness, you know?" he says. "The CEO of Azurix, Enron's subsidiary for water in Europe, recently said that she wouldn't rest until all the world's water was privatized. And right now there are a bunch of lawsuits going on where people are being prevented from drawing water on their land because it's part of a water basin that's owned by a company, so they're not allowed to build a well on their own land. Stuff like that's going on, and it's madness when you consider that everyone in the world needs water to drink, and the agenda is to own it and profit by it."

"Capitalism is destroying the environment that it feeds on, and it needs human intervention," he continues. "The cause of almost all of the world's problems today can be boiled to just greed gone wild."



Joe Bird and Wes Borg of Three Dead Trolls in a Baggie (with unnamed friend)



Greg Malone

It's quite a state. But I've taken all this and managed to get it down to about a half-hour of laughs, if you can believe that. It'll be an interesting evening with a few laughs. The Three Dead Trolls in a Baggie—I've worked with them before and they're quite funny, and it'll be great to get back out to Edmonton for this."

ACCORDING TO DEAD TROLL Wes Borg, the troupe jumped at the challenge of bringing this heavy issue to the forefront while still managing to be funny. "The Parkland Institute called us up and asked if we would write some comedy about the fact that Alberta's freshwater is in danger of evaporating into the control of some pretty nasty corporations, and we said, 'Huh?' Then they said they'd pay us to do it and we said, 'Damn the privatization of freshwater! Let's kick The Man right in the ass!'" says Borg, adding that nothing gives him more pleasure in life than being the bearer of bad news. "I always personally feel so very richly rewarded when I see someone realize just how fucked up things are, how much corporate cock is regularly violating their personal freedoms, and how little power they have to do anything about it."

"That's really special," he concludes. "It's like watching the face of a child who has just stumbled upon the roadkilled carcass of the Easter Bunny. Just priceless." ☺

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Mar and the maddened crowd

Man, is Alberta even a part of Canada anymore? When it comes to healthcare, it certainly seems that the ideological rift is widening, as Alberta Health Minister Gary Mar finally came out in an interview with the Canadian Press on Tuesday and said what everyone had suspected for years: Canada can run healthcare any way it wants, but Alberta wants the right to implement some form of real fancy user-pay system.

In Toronto for a conference on healthcare reform, Mar set aside the vagaries and told reporters that the \$2 billion in healthcare aid pledged by the federal government is only a temporary solution, adding that Alberta feels the prime minister should amend the Canada Health Act to allow the Independent Republic of Beef and Oil to offset costs by charging healthcare users in proportion to their income and frequency of use. The suggestion is one that Paul Martin feels is unacceptable, as he has long maintained that healthcare coverage should be blind to a patient's financial status. Mar, however, coming from a land where taxes are bad, disagreed. "If two people are at the same income level and the same health status, but one uses the system a lot more than the other, most people would expect they would pay more," said Mar. "It's one of the options that's being discussed and it had to be looked at."

The Alberta Liberals, meanwhile, packed a lunch and went out on a field day with Mar's remarks. In a press release sent out Tuesday, Alberta Liberal leader Kevin Taft tore into Mar and the PC's plans. "Making people pay for healthcare in proportion to their usage is in fact a tax on the sick," Taft said. "People fighting cancer or suffering a heart attack now potentially face another blow from the Tories: the financial blow of healthcare bills. The government should concentrate more on managing the healthcare system better rather than charging people more."

While finding a way to make traditional healthcare work in Alberta may make more sense, perhaps Mr. Taft is forgetting that, well, raising prices is easier. I mean, it's not like Alberta is one of the richest provinces in the nation or something. —CHRIS BOUTET

Stonewall riot

Even in these troubled times full of Adscams and government secrecy, a little public accountability when it comes to spending shouldn't be too much to ask for. And while the federal government may be slowly and grudgingly beginning to lay their cards on the table, apparently the Alberta government still feels it's a little too much to ask them to do the same.

Fed up with what her party per-



ceives as stonewalling, Alberta Liberal House leader Laurie Blakeman is demanding that the Tories quit dragging their feet on questions regarding their expenses and begin submitting detailed, timely and publicly accessible reports on just exactly how ministers and staff are spending public money. At the beginning of April, federal cabinet ministers and staff released the first of what are to be quarterly reports on their spending in accordance with new policy that obligates strict reporting and monitoring of all hospitality expenses. Blakeman feels that even though they are as yet not mandated to do so, the Alberta government should be held to the same standard. "Taxpayers are angry about the lack of transparency on government spending," said Blakeman in a released statement. "While the federal government moves towards greater accountability, the Alberta government is anything but accountable."

Okay, well, maybe she was embellishing just how outraged we taxpayers actually are. (I myself was completely unaware of the situation, and now, upon learning of it, I guess I feel a bit mad—no, wait. Totally unsurprised, actually.) Regardless, the Liberals raise a fine point on the whole stonewalling thing. Since the Liberals first used Freedom of Information laws to obtain confidential documents about the expenses of the Executive Council on February 18, they've had little luck getting further disclosure from the Tory cabinet directly.

According to a handy timeline released by the official opposition, the Tories have apparently done everything within their power to slow down the Liberals' request. On February 19, Premier Klein asked the opposition to provide "documentation" on the expenses so their questions could be properly answered; none were. Four days later, Finance Minister Pat Nelson suggested that the request be put in the form of a Written Question (a parliamentary procedure used to procure information).

On March 1, Liberal interim leader Don Massey sent a letter to the premier with the party's questions laid out. Flash forward to March 22, when—surprise! Or not really!—the house voted down the motion to answer the written question, because, as government House leader Dave Hancock argued, asking for detailed records of expenses by way of written question "is an inappropriate way to ask for accountability." Hancock went further the next day, arguing against even holding a vote on a motion that called for regular disclosure of expenses, and the Speaker ruled in Hancock's favour. As of press time, further motions asking for a response to the written question are soon to be up for debate.

"So far, the government has put more effort into stonewalling than accountability," concluded Blakeman. True—and without the proper documentation to state otherwise, the Tories are just leaving the door open for all kinds of wild, ridiculous speculation on how taxpayers' money is being spent. Like, oh, I don't know, maybe every cabinet member got a platinum waterbed filled with Siberian tiger sperm as a Christmas bonus. What a waste, possibly! —CHRIS BOUTET

POLITICS

Four-year decree

For the last couple of years, Canada's right has been the source of unofficial support for an NDP-led push for federal electoral reform. But it seems the new Conservative Party of Canada has officially joined the fight as well, as in one of his first policy statements since winning the CPC leadership, Stephen Harper unveiled a private member's bill which would force federal elections to be held on set dates every four years, similar to American presidential elections.

Since confederation, Canada's electoral system has allowed elections to be called by the ruling party. Out-

side of a non-confidence vote, the prime minister can select any date for an election, as long as it falls within five years of the previous vote. Under this system, ruling parties can wait until they rise in the polls and call elections when their chances of winning are at their highest—you may have noticed how any thought of a spring election vapourised once the sponsorship scandal reared its ugly head.

"This bill would effectively remove from the prime minister the right to call an election whenever and however he wants, and instead substitute a fixed date every four years," Harper said. "The bill obviously could not come at a more opportune time, with election speculation rife, and with the prime minister polling overnight and deciding at his personal whim whether or not—and when—Canadians have a right to exercise their most critical democratic rights. That is not the way it should be."

Before the formation of the CPC, members of both the Canadian Alliance and Progressive Conservative parties had voiced support for electoral reform, but an actual platform on the issue was not in either of the party's policy books. The NDP, however, has been on the electoral reform wagon for years; the NDP's Regina-Qu'Appelle MP Lorne Nystrom has already introduced his own private member's bill which would call for seats in parliament to be allocated more along the lines of the national popular vote rather than the first-past-the-post ridings system which allows the Liberals to form large majority governments despite having nowhere near 50 per cent of the popular vote.

It's interesting that the first major announcement to come out of Harper's camp after his election as party leader deals with an issue that is friendly to the left. The former Reformer and Alliance man is showing that he can throw the Progressives (or "red Tories") from the old PC ranks something they can hang their hats on. —STEVEN SANDOR



By CHRIS BOUTET

Thanks, Mr. Bush!

You know, from the perspective of an opinion writer, I really couldn't ask for a better administration to be running the States than George W. Bush's; it's reassuring knowing that every day when I roll out of bed, there'll be an ample supply of idiotic statements, horrific policy moves and absurd-to-the-point-of-tears jingoism just sitting there on every major news website, waiting to be critiqued. It's guaranteed instant copy, which means everybody wins. Well, except all those Iraqis and American soldiers, I guess.

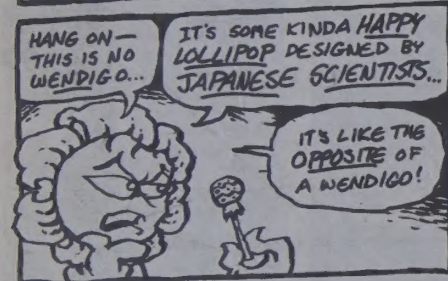
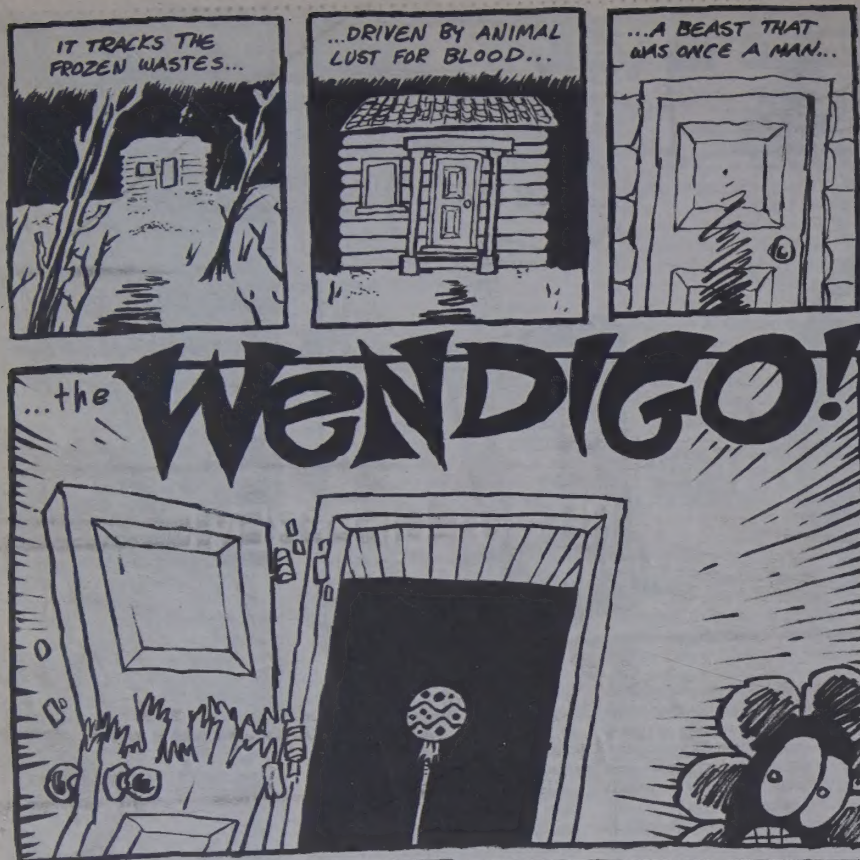
So anyhow, yeah: how about them Yankees, huh? Seeing as the Iraq situation has long since elevated itself past the stage of mild shit-stormery to within inches of actual "war" status, President Bush decided to do a little damage control last week, making a rare prime-time televised statement in which he no doubt spoke for all troops in Iraq when he said things have been a little "tough" in the desert lately.

Yeah, I suppose you could say things have gotten a little rough and tumble; since the beginning of April, 82 American soldiers have been killed by Iraqi insurgents, bringing the grand total of American casualties to 678. Pretty rough indeed, good sir—albeit not as rough as it has been for the people of Iraq, where an estimated 16,000 soldiers and civilians have been killed since the invasion began.

Indeed, support for the American cause is a bit less prevalent than the U.S. had originally assumed, but never fear—apparently Bush thinks the people of Iraq just need a little more convincing, saying that U.S. forces in Iraq have his permission to use "decisive force to maintain order and protect our troops." Hmm. Perhaps a little more killing would get things under control—or at the very least, "maintain" the order they've got working their favour right now.

Bush also took the time to reassure the American public that what was happening in Iraq is not an indication of hatred for America. "They want to run us out of Iraq," he said, calling the fighting a "power grab" and "not a civil war, not a popular uprising." But come now, George; to even try to call the current situation something other than a popular uprising seems horribly hopeful. I mean, Shites and Sunnis are putting aside hundreds of years of mutual hatred just to kick your ass, man! Maybe the U.S. should invade Jerusalem next year and finally give the Jews and Muslims a project to work together on.

So on behalf of all opinion writers everywhere, Mr. Bush, thanks for the easy copy. Just try not to blow up the world before we can pick up our paycheques. ☹



Haiku Horoscope

ARIES

(Mar 21-Apr 19)
You've climbed the ladder
To the top of the porn world
Where it is lonely

LIBRA

(Sept 23-Oct 22)
It's a hard knock life
You claim, yet somehow you still
Find the time to sing

TAURUS

(Apr 20-May 20)
Another lesson
Learned: rabid dogs do not like
Interpretive dance

SCORPIO

(Oct 23-Nov 21)
They said you wouldn't
Amount to much, but now you're
Worth a large bounty

GEMINI

(May 21-June 20)
You must face the facts
That trampoline will haunt you
To the bitter end

SAGITTARIUS

(Nov 22-Dec 21)
That the squirrel beat
You at chess is amazing
On many levels

CANCER

(June 21-July 22)
When you look at it
That way, swimming really is
The work of Satan

CAPRICORN

(Dec 22-Jan 19)
Those fragrant lilacs
Are just the thing to spruce up
Your torture chamber

LEO

(July 23-Aug 22)
Time and tide could have
Waited for five minutes while
You grabbed your hat. Jerks.

AQUARIUS

(Jan 20-Feb 18)
That happy face you
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Tooker tape

Friends and colleagues host a video tribute to late environmental activist

By **SHERYLE CARLSON**

"We have a right, and a duty, to protest when horrible things are being done by our governments," wrote Tooker Gomborg on his last campaign here in Alberta to raise awareness about the Kyoto accord. It would prove to be the last thing he wrote before his death

this past March, and surely little else could so aptly sum up his passion for and dedication to social change in an unequal and self-destructive society.

To some, Tooker (who undoubtedly would have preferred to be called by his first name), was known as the eccentric Edmonton city councillor who once stated he would rather have people skate to work on ice-covered streets than drive their cars (a flippant suggestion the *Edmonton Sun* took as being fanatically serious). But to those who worked with Tooker and knew him well, he will be remembered as an intelligent and joyful teacher, a politician, journalist, activist and friend.

"He was incredibly influential for me just by watching his struggles and successes with the media work he did," says Barb Allard, a friend and colleague of Tooker's, who, along with other media activists from Toronto's Boiling Frog, Edmonton Small Press Association, Independent Media Productions and Rainbow Bridge Communications, is presenting *The Tooker Gomborg Video Memorial: A Call to Action* tonight (Thursday) at Metro Cinema. "I want to do this for all the people that worked with Tooker, loved him, were friends with him and miss him," she explains. "I thought it would be a crime to just leave these vids on the shelf."

The evening will feature over an hour and a half of films involving Tooker, including *Playing with Democracy*, an independent film in which Tooker colourfully presents progressive solutions to urban problems in his 2000 mayoral campaign against Mel Lastman in Toronto. "Tooker seemed to have endless amounts of energy and enthusiasm, and I found it near impossible to keep up with him," says Kelly Reinhardt, who filmed the race.

"He caused a lot of people to question their own commitments when they saw him constantly campaigning

on so many issues," Reinhardt continues. "He really pushed the envelope."

AFTER TRAVELING across Asia with his wife Angela (an environmental fact-finding crusade documented in the CTV-produced film *Kyoto: Winds of Change*), Tooker's dedication to the Kyoto debate brought him back to Edmonton. Local environmentalist Brian Johnston worked with Tooker in December 2002 on the Kyoto or Bust campaign that tried to bring public attention to what Tooker referred to as the "Lost Document," formally named by Alberta Energy in 1990 as "A Discussion

Paper on the Potential for Reducing CO2 Emissions in Alberta."

"The report actually said we could make money with Kyoto and leave the petroleum in the ground," Johnston explains. "So Tooker was really keen on bringing this to the attention of Klein. Tooker handed over his camera to fellow media activists and we went over to the Leg, but the premier wouldn't come down." At the screening, a compilation of news shorts on the campaign follows Tooker from the steps of the Alberta Legislature to Klein's office in Calgary, where he locks himself inside Klein's vault in an attempt to get the premier to recognize the document.

Even though Klein never addressed the document, Reinhardt believes Tooker had an effect on politicians. "He had no problem making the causes known to these people, forcing them to react one way or another," he says. "Although it was very unfortunate that he was regulated to the funny pages."

In order to get coverage on legitimate issues and presentations, Reinhardt feels the media would only cover Tooker when he was pulling a publicity stunt. "I'm sure Tooker would have been more than happy to have not gotten continually beaten up, arrested and had jail time and multiple court cases hanging over his head," he says, "but he inspired people by his actions and the fun he had."

Tonight's event is a tribute to Tooker's ingenuity and the change he facilitated around the world. "We're not going to find the inspiration we need to solve problems without a love of life and for this earth," Allard says. "That's what I feel when I think about Tooker." ●

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Tears are not for Dutch

Romance Without Tears rescues a forgotten comic book writer from obscurity

BY PAUL MATWYCHUK

In his introduction to the anthology *Romance Without Tears*, editor John Benson attempts to clear up a host of misconceptions about that most maligned of all comic-book genres: the romance comic. Nearly 3,500 issues of romance comics were published in

the genre's heady heyday from 1949 to 1955, Benson writes. The genre, in fact, was so popular that one out of every four comic books sold during that period was a romance comic; according to Benson, the genre "easily outsold the more famous (or infamous) horror comics that competed for rack space." Furthermore, the clichéd image of the "tear-stained face" cover, of the sort that provided the inspiration for so many Roy Lichtenstein paintings, didn't come into vogue until the '60s, when the romance



loner with the air of a hard-bitten, veteran newspaperman—and yet somehow he was able to fill up dozens of issues of comic books with titles like *Teenage Romances*, *Diary Secrets* and *Cinderella Love* with hundreds of unusually sympathetic stories about teenage girls coping with romantic dilemmas. While his heroines do shed the occasional tear ("I ran right up to my room, threw myself across the bed and sobbed as if my heart would break.... Just thinking he might be kissing someone else as he kissed me was more than I could bear!"), more often than not they're able to figure out

REVIEW COMICS

comic genre had gone into decline.

In Benson's view, classic romance comics gave their readers a surprisingly forward-thinking vision of love and women's place in society—and none more so than the books published by Archer St. John and written by an enigmatic man named Dana Dutch. When he started writing romance comics, Dutch was already in his fifties, a short, foul-mouthed

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TEEN-AGE ROMANCES



solutions to their problems without relying on corny plot contrivances or waiting around passively for some handsome dreamboat to take them in his arms and rescue them.

ONE OF MY FAVOURITE Dutch heroines is Terry from "Loneliness Made Me a Pickup," an athletic former tomboy who's so desperate to find a guy who doesn't just think of her as "one of the boys" that she takes a bus to a town six miles away and hangs around the bus stop, hoping that in a place where no one knows her she'll have better luck attracting a potential boyfriend. (In

fact, she winds up setting in motion a whole chain of events that helps her win over a guy she's known her entire life.) The story is a typical Dutch creation in many ways. For one thing, Terry gets to explore a whole range of romantic partners before settling on the "right" one—Dutch rarely limits his heroines to some hackneyed choice between the flashy playboy and the dependable-but-dull sweetheart. (As Benson points out, in "A Stranger Stole My Heart," the heroine has five potential male partners to choose from, all of them pretty viable options.) It's fun to read *Romance Without Tears* and snicker at all the hilariously outmoded slang—"Woo woo! Some punkins!" shouts a boy in the first panel of "I Set a Trap for a Wolf," a great expression that I'd like to try reviving. But it's also fascinating to look at a story like "Loneliness Made Me a Pickup" as a vivid sociological portrait of the rigid mores of a bygone era, a time when every boy was expected to wear a jacket and tie and a girl could be threatened with expulsion from high school for overindulging in "boy-crazy behaviour." It's really amazing to see the tremendously high valued girls of that era apparently placed on their social reputation, and how easily that

reputation could be shattered. (In one panel, Terry is shown walking past a group of her former friends, one of whom whispers, "Have you noticed the change in her? She even looks like a pickup girl now!")

AND YET DUTCH'S HEROINES are always tempted to break free from these confines—some, like Jane in "My Double-Life Caught Up With Me," simply start hanging around with the "fast" crowd from the wrong part of town; some, like Daisy in "Penny-Ante Girl," get part-time jobs, move out of their parents' home and start dating musicians; while others, like June in "Tourist Cabin Escapade" and Pat and Jetta in "Masquerade Marriage," find their own hormones tempting them into compromising situations with unscrupulous older men.

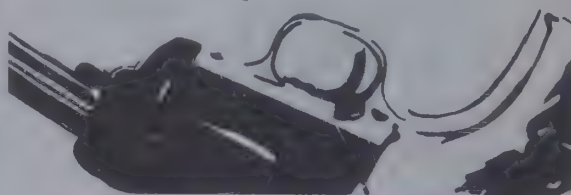
But as tempting as it is to call Dutch the comic-book equivalent to Douglas Sirk, he had none of Sirk's subversiveness—Dutch's themes were always right there on the surface. I'm not sure you can even call him a feminist, except in the broad sense that he treated women's lives and emotions with respect. But that's more than a huge slice of pop culture does even today, and for that, Dutch deserves to be fondly remembered. Let's not have any tear-stained faces, though—Dutch didn't want them in his comics, and I doubt he'd want to see any in real life, either. ●

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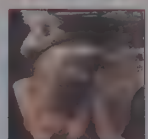
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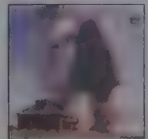
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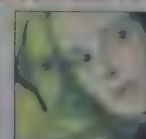


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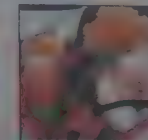
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By RICHARD BURNETT

Looking for the next Jackie Robinson

I'm never more happy than when I'm proudly, openly gay and rooting for my home team alongside my father and friends at a baseball game. It's like my worlds are converging. I just wish closeted Major League Baseball players—and there are many out there—felt the same way. Until the day our gay Jackie Robinson is prepared to brave jeering homophobes in ballpark bleachers across North America, though, I say it's up to the rest of us to do so.

That's why for years I've called upon Canada's four most popular professional baseball teams—the Montreal Expos, the Edmonton Trappers, the Toronto Blue Jays and the Vancouver Canadians—to host gay days at their ballparks.

I always thought the first ball club to do so would be Nos Amours, since the Expos—supposedly playing their last season in Montreal (yet again)—have so little to lose. After all, this is the team that two seasons ago happily welcomed me and a camera crew from the world's first all-gay sports TV show, *The Locker Room*, to spend a day with the team at Olympic

Stadium—the first time that's ever happened with any sports franchise.

So I was awfully jealous that the Blue Jays beat Montreal to the punch when they announced last month they will host their first-ever Gay and Lesbian Community Day at Skydome on June 25, smack in the middle of Toronto's Gay Pride week, when the Jays will play—go figure—the Expos.

The Chicago Cubs (who pioneered Gay Day at historic Wrigley Field, which, by the way, is located in the heart of Boystown, the Windy City's gay district) will host another Gay Day this season on August 15, as will their crosstown rivals the Chicago White Sox and the Philadelphia Phillies. Last year's World Series winners the Florida Marlins will host their second annual AIDS Awareness Day this season and the San Francisco Giants will host their 11th annual Until There's a Cure Day.

So what about Nos Amours, the Edmonton Trappers and the Vancouver Canadians?

The day I heard about the Blue Jays I immediately called Montreal's Divers/Cité Gay Pride marketing director Paul Girard (who used to handle marketing for the Quebec Major Junior Hockey League) and introduced him to the Montreal Expos, and I am hopeful both parties can set a date for this summer.

Of course, in Major League Baseball little goes according to plan. If it did, the Montreal Expos would have moved to another city years ago. Ironically, while MLB overall attendance plummeted in 2002, Expos attendance actually rose roughly 25 per cent from 642,748 in 2001 to 812,545 the following season. Then when MLB chopped Montreal's Big

O home games from 81 to 59 last year (the remaining "home" games were played in Puerto Rico), Big O attendance climbed even further, to 1,025,639.

And they say baseball is dead in Montreal?

Imagine all the new fans the Expos and Trappers could, um, recruit with a Gay Day or two. And if enough gay fans came out to support their favourite teams across North America, then maybe, just maybe, a gay ballplayer will make that leap of faith and do for Gay America what Jackie Robinson did for black America.

It's important to remember Jackie broke pro baseball's colour barrier with the Montreal Royals in 1946, where he became a local hero and led the team to a Little World Series title before moving on to the big-league Brooklyn Dodgers in 1947. "Montreal was such a turning point in our young lives," Jackie's wife Rachel Robinson, now 80, told me recently. "We were in our 20s and had come from the Deep South where we had some upsetting [racist] experiences. We were greeted [in Montreal] with such warmth and dignity. The acceptance was so complete. We were well prepared to return to the States to do what we did."

In fact, Montreal baseball fans jeered and booed visiting teams whose racist players gave Jackie a hard time on the road. "When they came back to Montreal, the fans gave it back to them," Rachel recalled. "Baseball fans in Montreal were rabid fans and very supportive of Jackie and the team."

It happened before. It can happen again. And I want to be there the day it happens. ☐



print culture

By CHRISTOPHER WIEBE

Leslie meets Presley

Wonderful things have been happening for Red Deer poet **Leslie Greentree**. In February, she handily won a clap-off at Calgary's CBC Poetry Face-Off to advance to this month's national finals. And just weeks ago it was announced that her second collection of poetry, *Go-Go Dancing for Elvis* (Frontenac House), shares this year's prestigious Griffin Prize shortlist with Di Brandt's *Now You Care* and Anne Simpson's *Loop*. The Griffin Prize winner (\$40,000 richer) will be announced in June after an evening of readings in Toronto. "I'm getting nervous in spite of myself," says Greentree. "I mean, Ondaatje and Atwood are on the Griffin board and they'll probably be in the audience."

There is no small irony in this admission, because level-headed Greentree gives off all the signals of being impervious to nervous energy. Her dynamic reading style, which wowed Calgary, is comfortable and controlled and her poetry is cast in a deceptively carefree and, as others have noted, "conversational" voice. One poem draws, "I thought I loved the cordless screwdriver/but this is something else altogether/I hold my shiny new electric drill/listen to its high-pitched whine/it is fairly pleasing in my hand/tingling though my arm my shoulder/waking all my bones...." The diction is everyday without being Wayman-esque, there are few breathless metaphorical suspensions, acerbic wit and generosity of feeling hand-in-hand.

"The first time I wrote a poem in that 'Let me tell you what happened to me on Wednesday' kind of voice," Greentree says, "I remember thinking, 'This doesn't sound like poetry.'" Writer friends convinced her otherwise. As for the spoken word, her first poetry reading came at the launch of her first book, *Guys Named Bill*, in spring 2002. Standing in front of 150 people jammed into Calgary's Memorial Park Library for Frontenac House's annual "Quartet" of poetry books, Greentree quickly realized how much she was enjoying herself, how naturally reading came to her.

Don't get the impression that Greentree has blundered her way into the limelight. Frustrated by attempts at short fiction and poetry, she hit a turning point five years ago when she began organizing readings by local poets at the Red Deer Public Library. Greentree was soon involved in a writing group comprised of Joan Crate, Kimmy Beach and Blaine Newton. "It's a remarkable, wonderful group and I owe them a lot," she says. "We edit each other's work very thoroughly and get blunt criticism in a very safe, trusting environment." They often end up arguing with each other over advice, she continues, drawing out multiple viewpoints on her work that prove invaluable.

Rather than melding occasional poems into a collection, Greentree began the *Go-Go Dancing for Elvis* manuscript with a strong plot in mind and crafted each poem accordingly—to impressive results. The book is threaded with subplots and recurring characters, from the Darryls who deliver pizza and sell hardware to the "beautiful sister" who dances for an Elvis impersonator. Greentree has grown so enamoured of narrative that for the past year she has concentrated on writing short fiction. "I'm trying not to look too far ahead," she says, in response to the recent flurry of accolades. "It's partly self-protection, I suppose, but I'm really trying to enjoy and savour the process of what I am doing each step of the way."

The life of Di

Another Griffin Prize nominee is former Edmonton resident **Di Brandt**, now teaching at the University of Windsor. Her fifth poetry collection, *Now You Care* (Coach House), bears witness to environmental wreckage and the underlying political forces that are daily disfiguring our landscapes, cities, bodies and relationships. It's also a lyric appeal for closer attention to signs and wonders, to the stories told in the details: "the blackbirds are angry/give them back their seeds." The voice in these poems is by turns intimate, playful, enraged, mournful, sarcastic and hopeful, calling us to mindfulness and care.

In "Zone," the first of two sections, Brandt makes direct reference to polluted southern Ontario—"the heart of the dream/of the new world"—using macabre images of mutilation and dismemberment to characterize the wanton destruction of its natural habitat. The poems in the "Heart" section are warmer, more elegiac, though filled with the same terrifyingly insidious imagery: "your/new arms between sutured elbow and wrist sings the knowledge of pavement."

Formally, this fifth collection signals both a departure and a return for Brandt. The stanzas are generally shorter, the lines more clipped than in her earlier work, but in the "Heart" series we glimpse the run-on line we associate with *Questions I Asked My Mother* and *Agnes in the Sky*. *Now You Care* celebrates without romanticizing, and warns without preaching. It is a timely, beautiful collection from a writer who continues to take important risks in her thought and poetry.

ABA gold

Edmonton authors cleaned up at the Alberta Book Awards gala in Calgary last Saturday: Glen Huser's *Stitches* won for children's literature, Marty Chan's *The Forbidden Phoenix* won the drama prize, Tim Bowling's *The Paperboy's Winter* won best novel, and the short fiction prize went to Jacqueline Baker's *A Hard Witching*.

Around town, Elizabeth McLachlan launches her much-anticipated nonfiction work *Gone But Not Forgotten: Tales of the Disappearing Grain Elevators* (NeWest Press) on April 22 at 7:30 p.m. at Audreys Books. Meanwhile, Marty Chan launches his first young adult novel, *The Mystery of the Frozen Brains* (Thistlewood), on May 1 at 11:30 a.m. at Greenwood's Bookshoppe. ☐

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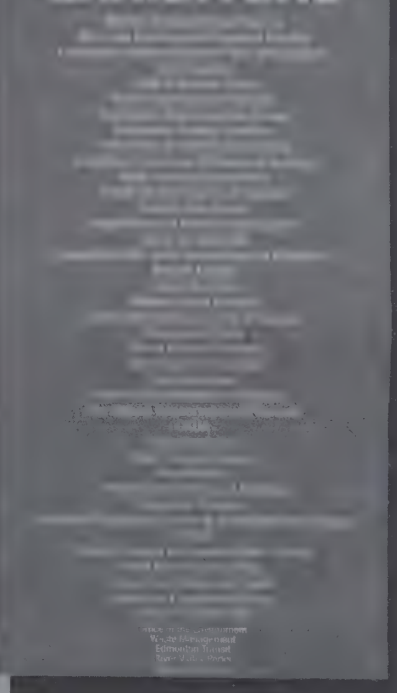
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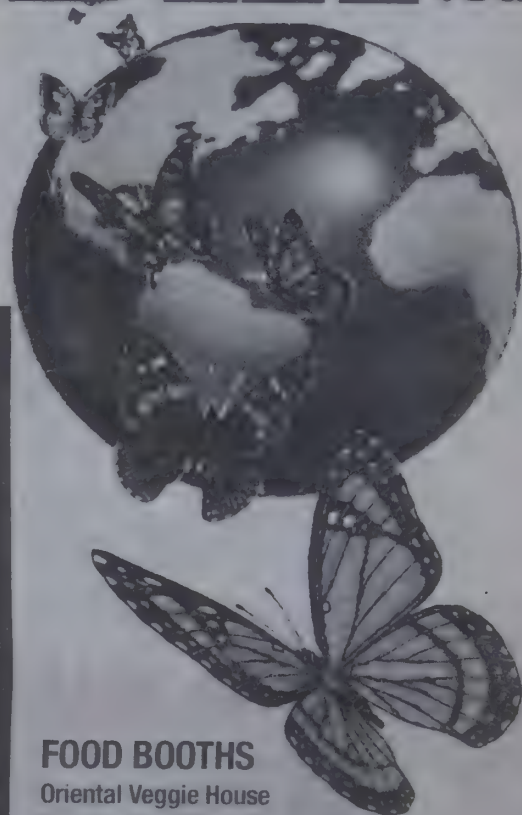
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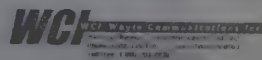


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right spectrum, because the Greens are fiscally responsible, socially progressive and we're committed to environmental sustainability. Being fiscally responsible is traditionally associated with parties on the right, being socially progressive is usually associated with parties on the left and environmental sustainability, we are the only party that's committed to this. So we really confound this way of thinking, and as we in the Greens like to say, we're neither to the right nor left, but out in front.

If I told you 20 years ago that the majority of people in Canada would be drinking bottled or filtered water today, you would have thought I was crazy, but I'm going to tell you today that if we don't fundamentally change things in Canada, we may have to breathe bottled air in 20 years' time. Every year in Toronto, people with respiratory illnesses die on smog days; this problem is already starting to sur-

face. And in 20 years' time, if you can't drink the water or breathe the air, what does it matter is the government is left, right or centrist?

VW: The Greens have seen substantial growth in popular support over the last few years, particularly in B.C. and Ontario—why do you think that is?

JH: Well, first off, we're in a climate these days where people are deeply dissatisfied with the old-line traditional parties. For Paul Martin, these are very disturbing times, and that's why the election has been stalled. And it's against this backdrop of deep dissatisfaction that the Greens are experiencing pretty dramatic growth. The Green Party has been at about five per cent in Ipsos-Reid polls since November of 2003, which means that 640,000 Canadians plan to vote Green in the federal election. It's a real coming of age for us, and because we're running a candidate in almost every federal riding, we'll be included in the televised leaders' debate—and then no Canadian political party will anymore be able to ignore the environ-

mental issues that face us.

VW: Speaking of environmental issues, how do you respond to the fact that your party is often referred to as a single-issue party? Do you think that's an accurate description?

JH: No, nothing could be further from the truth. The environment is the framework for the lens with which we look at all policies. But we have policy on every single aspect of Canadian society. For example, when Paul Martin says he wants closer relations with the U.S., that's a code word for us accepting the antiballistic missile defence plan, which would violate the proud, long tradition that we Canadians have of being a peace-loving, peacekeeping nation. I mean, I thought the Cold War had ended; this is such a gross misuse of resources. Real defence is defence against child poverty—it's an absolute disgrace that in Canada, one million children live in poverty, in a country that is so blessed, so rich. And why could that ever be? Because of misallocation of priorities by the government.

Now, people would say, what does that have to do with the environment? On the surface, it might not, but when you look at it from a Green perspective, in that we are socially progressive, it's a violation of what we consider proper priorities.

Another example would be transportation. The goals of Kyoto are just a starting point; we are going to have to move beyond these goals, and if

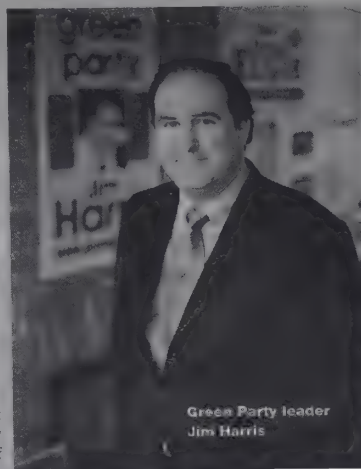
you look at North America, two thirds of our consumption of oil and gas is within the transportation sector, so we'd better have a policy that reduces oil and gas consumption. A Green government would say that all the

benign vehicles, and then you've changed the whole market without costing the taxpayers anything.

VW: What do you think is the one issue facing Albertans today that the Green Party will be better equipped to deal with than the other parties running in our ridings?

JH: Alberta's economy is largely based on oil and gas; what happens when conservation eliminates over the next 10 years the need for half the oil and gas that we're consuming, through hybrid vehicles, reduced diesel needs, better conservation in infrastructure, energy-efficient appliances, and better insulating in houses? Now what happens to the oil-and-gas industry?

Now, all of a sudden, the growth is in energy conservation, the growth is in energy-efficient cars, so what's going to happen to oilpatch jobs? So the challenge is not to wait until Swedish firms create a dominance in energy-efficient appliances worldwide, not to wait until the Japanese companies create the dominant position in energy-efficient vehicles worldwide; it's to create those very industries in Alberta right now and create those jobs for Albertans to compensate for the inevitable contraction of jobs in the oil-and-gas sector. And no other party is saying that. ●



Green Party leader
Jim Harris

vehicles that are within the worst 25 per cent of gas consumption would have, let's say, a one per cent tax on new and used vehicles. And we would take all the money from that and say that the top 10 per cent of excellent gas consumption will receive that as a subsidy so the whole thing is revenue-neutral. What that does is it changes the economics of car production by giving the companies incentive to produce more environmentally

JIM HARRIS: NOT LEFT, NOT RIGHT, BUT SUSTAINABLE: A NEW DIRECTION FOR CANADA
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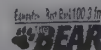


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Café Orleans

12208 Jasper Ave • 452-3160

The menu at Café Orleans has a wide variety of standard N'awlins-style food, which always turns my culinary crank. Kate starts with a spicy chicken salad, while I can't take my eyes off the chicken and sausage gumbo. A cup is \$4.95 but the bowl costs just a buck more, and I've always been a sucker for the upsell. I'm soon having second thoughts about my decision, but not because the gumbo isn't satisfactory—on the contrary, the thick, hearty, ultra-spicy mix is a real attention-getter, leaving my nose a little runny and my nasal passages incredibly clear—but strictly because of its size. I take a few big swigs of my Buffalo draft to combat the lingering burn. The spicy chicken salad is generally a hit too, the crunchy candied pecans offering a textural balance with the tender, fiery chicken. One small beef about the salad: the orange vinaigrette is on the watery side and pools up on the bottom of the plate. Somewhere in the middle of the evening, it feels as though the ceiling is caving in. We speculate wildly as to what's going on until I remember that Arthur Murray's is directly overhead and Fridays are apparently a big night in Edmonton's dance class scene. The pounding subsides quickly and before I know it, our blackened lamb rack and rice and beans are at the table. The lamb, served with a cinnamon-flavoured sauce, is awesome—tender and perfectly medium rare with that strong, distinctive taste. As for the rice and beans... well, it's not the vegetarian dish I had imagined, what with the

pieces of smoky-tasting sausage accompanying it. Not that I have a problem with that. We've already decided that the bread pudding is a must. It's a relatively light and delicious version of the renowned sweet, unlike the horrible clump of dense bread I sampled a few years back at one of the more popular downtown steakhouses. **Average Price: \$\$-\$\$\$** (Reviewed 02/16/04)

CULINA

9914-89 Ave • 437-5588

A detailed explanation of renowned local chef Brad Lazarenko's new place comes in the mission statement printed right on the clipboard-style menu: "Your friendly neighbourhood restaurant serving ethnic comfort food, eclectic wines and crafty spirits." It's a more than apt description, and I can't help but think it'll be a hit based on atmosphere alone; the black and brown walls, oil paintings and metal ceiling fans create an environment that's at once classy and casual, a mood enhanced even more by the vintage big-band tunes emanating from the CD player. The menu's set up beautifully, with a small variety of categories like day dishes (culina is open from 9 a.m. to 3 p.m. and then reopens in the early evening), confection, coffees, brews, wines and dinner dishes, the latter broken up into "small" and "large." The organic chorizo sausage, chickpea and tomato hotpot with grilled cornbread is a mouthwatering example of the ultra-affordable smaller dishes, while

the larger Alberta beef flank steak with blue cheese and chocolate (for just \$15) looks like a winner from the list of bigger items. Oh yes, Sunday is family night and for \$20 per person, the cuisine is served platter-style. I go with a light special for that day: the halibut and avocado taco. It comes with a side of "green salad," which at culina means a mix of romaine, spinach, Edam cheese, fruit and vegetables with an orange ginger dressing. The taco is amazing. Large, browned chunks of halibut are inserted into the homemade soft shell along with strands of a yellowish cabbage and the avocado, with a bit of guacamole on the side. It's rich in texture but hardly heavy. And it goes real well with my Belgian Hoegaarden beer. The salad features grapes, pear chunks and corn and I get a subtle hint of the ginger in the dressing which each clean mouthful. **Average Price: \$\$** (Reviewed 04/01/04)

DARLEN'S COCKTAILS AND FINE FOODS

5552 Calgary Trail South (Plaza 55) • 419-8675

Darlen puts a lot of serious effort into his wings. He tells me his exclusive mix of spices for the various flavours on the menu is completely secret—he doesn't even tell the kitchen staff what they consist of. The variations are numerous: BBQ, honey garlic, teriyaki, salt and pepper, lemon and pepper, Cajun. Then you get into the heat: there's mild, medium and hot, and then you



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DISH WEEKLY

cross over into an entirely different realm with Chernobyl, Meltdowns and the mack daddy of 'em all, the Thermo-Nuclear Meltdowns, which are served with—no word of a lie—plastic gloves and a waiver. Our group discusses wing protocol and decide that the six of us will go with some of the tamer varieties before we jump into a couple dozen Chernobyls and then a dozen Thermo-Nuclear Meltdowns. We safely dance through the preliminary round but fear grips the table in anticipation of the killer wings to come. We all sign the waiver, whereupon Darien brings the wings over personally. (He's the only one who makes the Thermo-Nuclear Meltdowns, by the way.) I can't say I've ever smelled such a scent—it's reminiscent of death. We suit up with the gloves and John goes for it. Steve does the same soon after, and following a helluva lot of deliberation, I munch on a drummie. How to describe the taste? Well, John, immediately begins to sweat. Steve is making alarming sounds I've never heard him make and I'm genuinely scared for him. As for me, the burn is beyond anything I've ever experienced before. Tears flow from my eyes and saliva builds up in my mouth at a sickeningly quick pace. Thankfully, we had milk with us, which was one of Darien's tips. Water and beer only add to the pain, he told us—a little-known fact that you'd do well to keep in mind if you're masochistic enough to try a Thermo-Nuclear Meltdown yourself. **Average Price: \$\$**
(Reviewed 03/04/04)

IL PORTICO

10012-107 St • 424-0707

Six years in the River City and I'd never given this house of reputedly choice Italian cuisine a go. I can't get over the complexity of the menu, which deserves some in-depth description. From tantalizing apps like the beef carpaccio with fresh arugula and white truffle oil, right through to wildly creative entrées such as the pan-roasted, corn-fed, free-range chicken breast with lemon and rosemary, porcini mushroom risotto, parmesan fried zucchini and sundried tomato dressing, it all looks so inviting. Our attentive server, who has a fairly overt swagger and air of confidence that I figure pretty much comes with the territory, brings us two plates of olive oil and balsamic vinegar and some delicious crunchy bread to start. There's eight of us at the table but he suggests we pace ourselves and begin with the appetizer platter for four. And what a fantastic spread it is. The fried calamari is accompanied by a piquant dip, while the rest of the plate features bruschetta, mixed olives and a bevy of grilled treats, including prawns, Italian sausage, vegetables (eggplant, portobello mushroom and yellow zucchini) and a magnificent grilled radicchio starter stuffed with mozzarella and prosciutto. I see a couple of the popular pastas further down the table, one with linguine and a copious amount of shrimp, and another penne version with tenderloin tips and mushrooms in a spicy tomato sauce. I, like a few others, decide on the mahi tuna special. The pepper-encrusted steak is seared to medium rare perfection and placed

on a bed of mashed potatoes, green beans and finely shredded carrots, which resembles a little nest. A thin butter cream sauce encircles the entire set of items on my plate and makes for a lovely presentation. We only order two sweets in total, but both are show-stoppers. At one end is the cappuccino crème brûlée with Frangelico whipped cream and a chocolate biscotti. I take a pass on anything featuring chocolate, but only because I have a hunch that the limoncello sorbetto, with a raspberry vanilla bean consommé and iced blueberries, will offer one helluva clean finish. **Average price: \$\$\$-\$\$\$\$**
(Reviewed 02/26/04)

OVERTIME SOUTH

Whitemud Crossing (4211-106 St)

• 485-1717

I've been to the downtown Overtime in the past, but this version, once home to a Scruffy Murphy's, is definitely different. Sure, the numerous TVs and comfy little alcoves to relax in with friends are the same, and the Kevin Lowe paraphernalia is visible as a framed Team Canada jersey belonging to the Oil GM and part owner hangs at the bar. But other than the mini-humidor, the swank-o-meter hardly registers. No, this is a more proletarian crowd—couples, dudes in ballcaps and beer. Another thing that's different is the food. I recall a relatively in-depth, upscale bar-food menu at the downtown digs but Overtime South... Well, I'm pretty sure it's the old Scruffy's menu. There's your typical roadhouse fare of finger foods and sandwiches, with a Guinness pie and all-day Irish breakfast thrown in for good measure.

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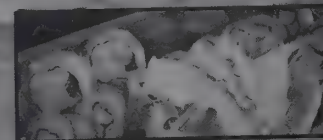
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I'm somewhat tempted by the latter, which has eggs, sausages, blood pudding, Irish soda bread and tomatoes, but I bail. The waitress lets us know that wings and mussels are on special and we end up trying some of each. We get a pound of medium wings, on for just \$3.50. "I like the sauce," Kate says of the plump wings. "It's buttery. And I like the mussels too." I agree. The wings actually have a good amount of meat on them, unlike many places that serve disgraceful, bony little things for their specials. Nothing at all wrong with the mussels either, as the white wine cream concoction has ample flavour and surprisingly, the focaccia is good. Nowhere near the same neighbourhood as my mother's, but light and airy nonetheless. We split the two ample pieces of fish and divvy up the ultra-thin deep-fried potato slices that represent the "chips" half of the equation. I was a little unsure of things when I first walked into Overtime South. It wasn't what I initially envisioned and the menu seemed like a step down from the original location. But you know what? The place is similar to the Oil throughout this courageous stretch drive in March—better than expected. **Average Price: \$-\$\$** (Reviewed 03/25/04)

WHITE SPOT

3921 Calgary Trail • 432-9153

True, the White Spot is a chain but it's a western Canadian one, which isn't so bad. Founder Nat Bailey was a crafty Vancouver entrepreneur who got the business up and running way back in the '30s, a few years after opening the country's first drive-in restaurant following a car ownership boom in the Lower Mainland. Smart guy. It's since expanded throughout B.C. and into Alberta, with the Calgary Trail locale being the only one of its kind in Edmonton (and the farthest east of any White Spots). This particular branch understandably has a bit of a hockey motif going on, with Original 6 jerseys displayed alongside some old-school metal blade skates and various pictures adorning the walls. I figure they must have that new Joe station tuned in on the radio. Someone told me it's "a mix of all sorts of crap" and when the rotation goes from old Depeche Mode to Macy Gray and then to Phil Collins's "Easy Lover," I'm convinced. I go big, passing up on some the staple breakfast items in favour of the renowned pancake sandwich, which the menu describes as a stack of buttermilk pancakes with an egg on top and a choice of bacon or sausage on the side. Whenever I indulge in some pancakes, I tend to wanna eat 'em up real fast. The reason being, pancakes get cold quickly. Not at White Spot, however. Your syrup comes to the table in a little personal dispenser—and get this: It's warmed up in the kitchen. That's such a simple touch but it honestly does cure the one and only problem I have with pancakes. It's like those glasses filled with fluid that you put upside-down in the freezer—the only problem with beer is that it gets warm, but in one of those glasses, it only gets colder as you drink it. These are ingenious ideas, people. **Average Price: \$** (Reviewed 02/12/04)

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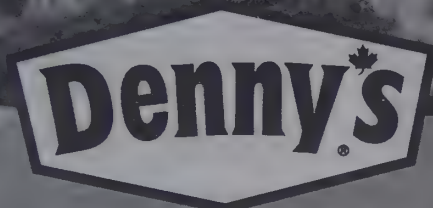


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DISH WEEKLY

FLAVOURS MODERN BISTRO

10354-82 Ave • 439-9604

You want brave? Try opening a restaurant a few weeks before Christmas, which is exactly what the owners of Flavours Modern Bistro have done on the famous Old Strathcona stretch. Sure, you get the Christmas push, but January is downtime for most establishments. Then again, there's a reason rents on Whyte are so high: never-ending traffic. I walked into Flavours (kudos to them on the inclusion of the "u," by the way), the former location of the Bagel Tree, and was immediately impressed by the look of the swanky new spot, what with the cozy blue chairs, dark hardwood décor (both tables and floor) and the high ceiling complete with oddly-shaped alcoves on the walls. I have an intelligent, concise menu in front of me, offering a selection of salads, apps, "flavourwiches" and a few tasty-looking entrées (oh, and two varieties of eggs Benedict). I

almost bite on the braised lamb shanks with a white bean and lentil ragout but I always get lamb, so I go instead for the chicken pancetta sandwich (sorry, flavourwich), featuring a grilled chicken breast, pancetta, smoked mozzarella with a roasted red pepper and garlic mayo on multi-grain bread. Basically, it's a high-end "club." In a fowl mood himself, Steve selects the five-pecan crusted chicken, a real earthy-looking dish that was served with a brown pommery mustard sauce. More people begin to file in and I decide that Flavours is a solid addition to Whyte's dining scene and not just because people are trudging along in minus-40 weather to get there. I can't think of many, if any, places on the strip that combine such an obvious level of sophistication with so little in the way of pretension and overly expensive items. The well-proportioned dishes top out at about \$16 or \$17 while the top price on the wine list is about \$40 or so, instead of a starting point. You could easily spend more for less. **Average Price: \$\$** (Reviewed 01/29/04)

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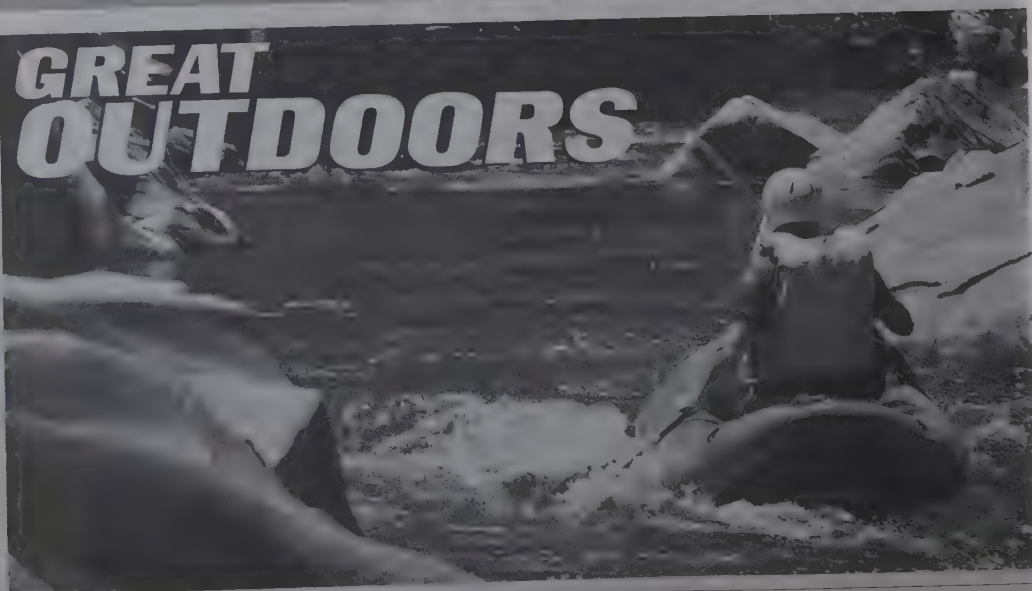


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The fast and the curious

How I survived the grueling, sickening 10-day "Master Cleanse"

By MALCOLM AZANIA
(MINISTER FAUST)

Here's an idea: while billions of people go to bed every night with empty guts, how about voluntarily starving yourself and claiming everything from triumph over disease to spiritual purification? Why not write a self-help book about it?

Culinary self-denial is no new notion, fellow feasters and fasters. It's as old as vision quests, spending 40 days in the desert resisting Satan and ritual initiations in the cave. I don't know if birds, bees or educated fleas do it, but from Lent to Ramadan to a hundred other religious rites, choosing to deny the body its sustenance is almost universally regarded as a means toward individual human betterment. In our hyper-stressed, ultra-confused, consumptopian world, fasting has been sadly mutated into anorexia and bulimia (disorders only conceiv-

y'know, on that inter-whatchamacallit. This here Doc Stan Burroughs invented it half a century ago, and he claimed it didn't just slim ya down by poopin' ya out, it could cure damn near everything this side of spotty skin and soul-warts.

Madness. Too good to be true, so it can't be.

Hell, I tried it.

MY FIRST TASK was eating my way through my fridge to get rid of all my tempting groceries, which meant delaying my descent into hunger valley by three days. (I work fast.) Then I stocked up on the only things I was allowed to consume: lemons,

DINING

cayenne pepper, a \$20 bottle (egad!) of pure, organic maple syrup (not that Mrs. Butterworth's slosh which is made of more chemicals than my carpet) and... wait for it... *sea salt*.

Here's how it works. (And I'm warning you: this is not medical advice—do this fast at your own risk and if kills you or your goat, don't be faxing me your curses from purgatory.) Run your lemons through a juicer to get every last drop of citric

line lake water? Enjoy drinking a litre of it first thing every morning (actually, one litre of pure water with two tablespoons of sea salt). If you can't do that—I did, and I think prison is probably preferable—drink a laxative tea. It's much slower, though. The salt water is like Liquid Plum-R. *Don't* drink this within one hour of going to work, unless you drive a toilet for a living.

In my case, the results were 10 days spent fantasizing about eating anything, and sitting in front of the TV nailed to the Food Network the way some folks are immobilized by porn.

AND DAMNEDEST OF ALL, the thing worked. I lost about 15 pounds and, at least in my case, it stayed off. My appetite has been reset. I eat less and I feel full anyway, so I'm at my lowest weight in 15 years. (Unfortunately, the Master Cleanse didn't cure my spotty skin, but I have had a 71 per cent reduction in soul-warts.)

When it was all over, I chatted with other MC survivors, preaching the Doc Stan diet to the unconverted, reminiscing over the vile excretions and the deprival mania like combat veterans laughing about foxhole horrors. You don't get a Purple Heart or an MC ring when you're done, and

Salt water is like Liquid Plum-R. Don't drink this within one hour of going to work, unless you drive a toilet for a living.

able in the land of spurnable milk and upchuckable honey), but it wasn't always this way. And it doesn't have to be this way. Fasting can be good for you. And *man*, is it a ride!

The "Master Cleanse" fast, lemme tell ya, now *that's* a trip down a flight of stairs. Ten days of nothing but lemon juice, syrup and cayenne, followed by... oh, wait. First the origin story, *then* the battle.

I didn't throw myself onto the rib-spreader called "Master Cleanse" just for kicks or without training. I came to fasting the old-fashioned way (one of them, anyway), by being raised as a good Catholic lad. I think I was in grade two when Sister Joanne explained to us tykes that during Lent, the period between Shrove "Short Stack" Tuesday and Easter Morn, we could choose to give up sweets, for instance, as a sacrifice. I wasn't big on sweets anyway, so that part was easy. By the time I was in junior high and an altar server, I opted for a couple of pre-Vatican II choices: I'd give up red meat every Friday and for the entirety of Lent. By the time I was in university, I did a stint as a vegetarian, but I got kicked off the tour. (Not that I re-became a T-Rex; I'm a *social* carnivore, and I never buy factory meat or eggs for home.)

But last fall, I accidentally found fasting's answer to extreme sports, a cliff-diving anti-dietary experience that changed me forever. I didn't go looking for the Master Cleanse. It found me. Brother G. tells me he does this here "Master Cleanse." Says it cleans him out but good. So I reads up on this here eating-plan,

blood. (Don't use so-called ReaLemon—it needs to be fresh and pure. No cheating, cheater.) Sink a couple of tablespoons of this juice and the same amount of organic maple syrup into a glass of purified water (hot or cold, your choice). Sprinkle this with as much cayenne pepper as you like or can stand. Drink six or more of these a day, and don't chew or swallow anything else except water.

Oh, and one other thing. You know that chest-puckering pukanausea you get when you gag on alka-

you don't get a plaque, although some folks say you junk decades of plaque stuck in your various gut-tubes. (Hope this medical jargon hasn't been sailing over your noggin.)

Look, *don't* do this fast. I had buddies try it afterwards who couldn't make it two days without babying out. If you've never fasted, you'll never make it. But from toilet patrol to Food TV-worship to lemon-juicing to my first, sweet, soul-satisfying gnaw on solid food, what can I tell you? *It's freakin' amazing.* ●

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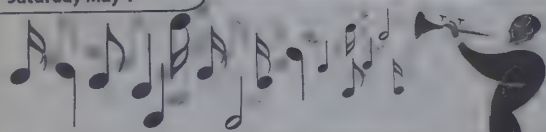
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LANE ARNDT AND DUSTIN COLE

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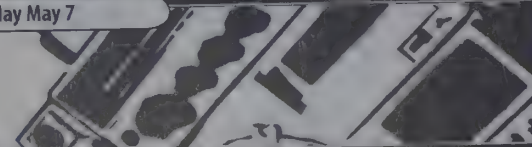
TUPELO HONEY W/ THE MARBLE INDEX AND GUESTS

Saturday May 1



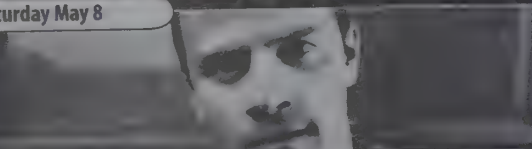
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MUSIC



Demolition man

Destroyer's Daniel Bejar takes a surprisingly constructive approach to rock

By PHIL DUPERRON

Daniel Bejar has always followed his own musical path. His customary vehicle is Destroyer, an ever-changing group made up of like-minded musical vagabonds who, despite their aggressive band name, prefer their melodies to be on beautiful, melancholy, eclectic side. But most people are more aware of Bejar because of his work on the New Pornographers' debut *Mass Romantic*—just as it was starting to take off, however, the Vancouver native fled the spotlight and only appeared briefly on the Pornographers' follow-up disc, *Electric Version*.

Destroyer's latest disc, *Your Blues*, was created with the production duo JC/DC (John Collins and Dave Carswell), whom Bejar worked with on the first three Destroyer records, *City of Daughters*, *Thief* and *Streethawk: A Seduction*. "They're old hat when it comes to what I'm doing," Bejar says, "and they're also really great musicians, so I knew I could get them to play stuff I couldn't play.

They're really into the nitty-gritty of the computer, which was central to recording this record."

When Destroyer recorded their earlier releases, it was more of an actual band that required a full studio for all the members to let loose in and make a lot of noise. But for *Your Blues*, Bejar wanted to focus on orchestrating an album around his voice and using more delicate instrumentation—most of the tracks were

PREVIEW **ROCK**

recorded in an apartment with the help of a computer. "[That method is] definitely pretty practical these days," he says, "especially for editing and arranging, which there was a lot of on this one."

The songs are spotlight Bejar's darkly evocative lyrics and his distinctive voice (reminiscent of Ziggy Stardust-era Bowie), with acoustic guitars, strings and horns adding to the dreamy feel. "The vocals are ridiculously up-front," he says. "It's perhaps the most obviously lyrically-based record I've done. In some spots it seems downright a cappella."

Fans coming out to see Destroyer will get a much different version of those songs, however. Normally, Bejar tours with whomever appeared on the album; this time, though, he gave Victoria alt-rockers Frog Eyes and their full rhythm section and

loud electric guitars free rein to be his Destroyer. "[Frog Eyes frontman Carey Mercer] just created these new workings out of them," says Bejar. "It sounds along the lines of nothing like the album, just to give people fair warning."

ON HIS PREVIOUS RECORD, *This Night*, Bejar received some of his harshest criticisms from fans who felt he'd wandered too far away from the band's original direction. But that sense of aimlessness was actually deliberate. "I kind of envisioned *This Night* as a long meandering walk—getting lost in the forest," Bejar says. "There was a certain reaction against *This Night* and what people saw as a step away from my forte, which was writing good pop songs. They thought it was kind of bloated and tuneless and too long and kind of indulgent and just like a bunch of sounds thrown up against the wall, not really turning into anything. In that sense, maybe it could have done better—but I still really like it. It's probably my favourite record I've done. With [*Your Blues*], some people seem to be saying it's a return to form, but it doesn't really matter. There's always gonna be people who like one thing you've done better than the other." ●

DESTROYER

With Frog Eyes and the Pink Mountaintops
• Sidetrack Café • Mon, Apr 25

Who's in with the indie crowd?

This Civil Twilight and Champion, Alberta symbolize two sides of the indie coin

By JERED STUFFCO

I think it's time we addressed the State of Indie Rock in 2004. With the genre's Rolling Stones (a.k.a. the Pixies) in full reunion mode and Kurt's guitars now garnering *Apprentice*-worthy sums on the auction block, truly, "indie rock" has ceased to be an even *pseudo*-underground phenomenon and has become a fully-

grown, self-respecting musical genre.

However, when two local bands hit the stage this Friday, implicit or not, what is essentially taking place is an indie rock showdown of epic proportions. Simply put, the bill represents two schools of thought: Old School vs. New School. You disagree? Take the following as proof.

PREVIEW
INDIE

In the Old School corner is local rock outfit This Civil Twilight. Forged in the mid-'90s as Kung Fu Grip, these guys play indie rock the way your daddy likes it: fuzzy, angular and studiously discordant. Heavily influenced by the off-kilter, slack-out guitar

energy of primetime indie rock like Archers of Loaf and Sonic Youth, the band's average age hovers somewhere in the early thirties, their live performances are intentionally haphazard affairs and they look and sound like they've been magically transported from 1993 into the present day—something which the band's frontman Mark Simpson readily admits to.

"I'm not so sure my tastes have shifted that much," he explains via e-mail. "I still love the Archers of Loaf to death. I figure I'm stuck in '93 and just need to hold on long enough for the early '90s revival to take firm hold—triggered, perhaps, by Pixiesmania?"

Pixiesmania aside, being stuck in

SEE PAGE 52

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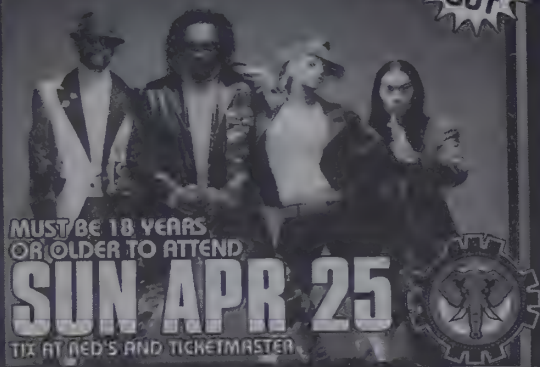
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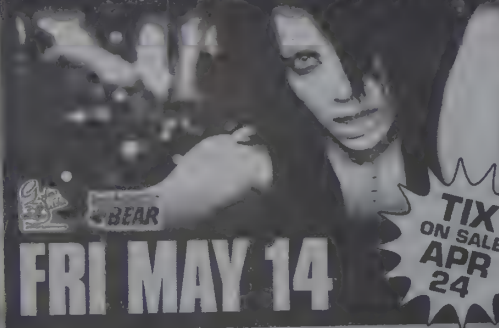
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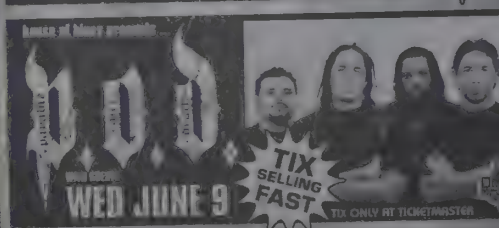
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MUSIC



music notes

BY PHIL DUPERRON
AND JERED STUFFCO

Page against the machine

Chris Page • With the Wallin' Jennys and Daisy Blue Groff: Side-track Café (Fri, Apr 23) Five years ago, when Ontario punks the Stand GT were starting to slow down, guitarist Chris Page decided to go it alone. Although the band never officially broke up (there's even a singles collection in the works), Page kept himself busy, releasing two solo

albums as the Glen Nevous Retraction. Now he's back to just plain Chris Page again, blitzing across the country with his disc *Decide to Stay and Swim*, which just came out on Ottawa's Kelp Records. Unlike many musicians who chart a solo path, Page refused to mellow out and stayed plugged in.

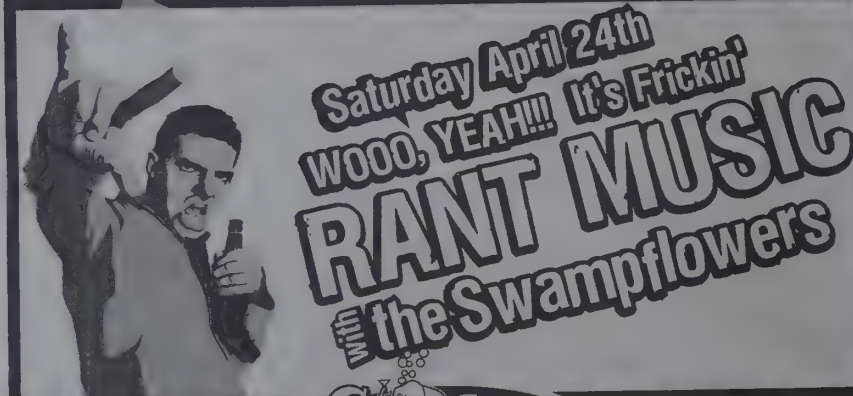
"When I first started doing this," he says, "I thought, 'Hey, I'm not gonna sit there on a stool with an acoustic guitar. I wanna keep doing what I enjoy doing and that's with an electric guitar.' No one was really doing that type of thing." His stripped-down sound inevitably draws comparisons to early Billy Bragg, but Page's voice is much smoother. He also leaves his union card at home. "I don't really get into politics when I'm writing and performing music so much," Page says. "It's hard not to be political, but at the same time I don't go out of my way to do it, whereas that's definitely an avenue for Billy Bragg."

Many people have paid him the backhanded compliment that they love

his music, but think it would sound awesome with a band. Page says they're missing the point. "I'm trying to do something different on purpose, and it's not for everyone," he explains. "It definitely has its pros and cons. I miss playing in a band—it's a lot of fun to get up onstage and really let loose and rock out. When I started doing this type of thing, I realized it was a challenge because you can't hide behind anything. If you're onstage and you've got the amps cranked up to 10 and you've got a drummer behind you and everything, if things go wrong or if things get off track, you can hide behind something." (PD)

They may be small, but they're Wiry

The Social Wire • With Blueroom, Smorgasbord and London Rogue • Stars • Sat, Apr 24 Like Bill Cosby says, kids do say the damndest things. Take Connor Mayer, bassist local trio Social Wire: "Our drummer told us



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SLAVECO • With U.K. Subs • New City • Fri, Apr 19 • reVUE Nostalgia was in the air last week, and in Edmonton, reeking of old leather jackets and beer, the 1980s was a day that two legendary punks show up to play on the same show, and as a result, it was like someone lifted a giant rock and out-soured the old scenesters who hadn't darkened the door of a gig in eons. Folks even trucked up from Calgary to see Mr. Chi Pig's new project, SLAVECO, alongside the rioting riches of punk, U.K. Subs. Even though Charlie Harper is pushing 60—grey hair peeking out from under his bleached blond mop—he still puts on a pretty good show. And somehow, he looks younger and more energetic than Pig, who spent as much time sipping on a 1980s as he did jumping around like the spitting savage of years past. We all get old sometime, I suppose. (PD)



Photo: [illegible]

that we had until the summer to get famous," he says over the phone from his parents' house, "or else he's moving to Ontario to study journalism."

Right. While setting goals and making plans are necessary steps for success at any level, "getting famous" seems like a pretty tall order—even for three headstrong high school students. "People think we're joking, but we're totally serious," deadpans Mayer. "We don't really have a plan of attack yet, but I think we can still manage it." Either Mayer is totally out of touch with reality, or he just likes bugging annoying music writers who are distracting him from his studies. (Considering that Mayer does double duty with eccentric locals All Purpose Voltage Heroes, I'm guessing it's the latter.)

Social Wire formed last year out of its members' mutual love for all things indie rock, and since then they've garnered Joy Division comparisons, maintained a pretty steady gigging calendar and begun plans to enter the studio to record a full-length. "We don't really have any stage presence, though," says Mayer with a chuckle. "But I think our lack of stage presence is our stage presence. Our singer Dan [Geddes] just looks really awkward onstage—even Ian Curtis had that weird epileptic thing. Me and Geoff [Dembicki] just look sleepy."

Without much time to work on stage presence and the clock begin-

ning to run down, what can local music watchers expect if the band's drive for fame and fortune falls flat? "I guess we'll all go our separate ways," says Mayer nonchalantly. "I think Dan said he wants to be a firefighter."

World domination or not, watch for the band to play at least a few more local gigs over the summer, including an early May performance at Dinwoodie Lounge. (JS)

What's buried in Rant's tunes?

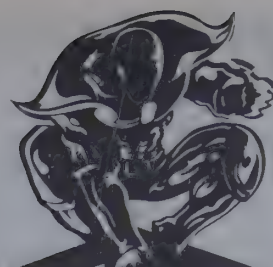
Rant Music • With the Swampflow-ers • Seedy's • Sat, Apr 24 Ask anyone in the music biz and they'll tell you that extensive touring is a necessary evil for any young band. But when it comes to pounding the pavement, Victoria-based outfit Rant Music is like an army of jackhammers. Since forming in 2000, the sextet has been on a seemingly unending tour, crossing Canada, the States and Europe several times and logging well over 500 shows in the process. "For the last four years, we've been on tour pretty much nonstop," explains the band's mandolin player (and Edmonton native) Rob Larsen, enjoying some rare downtime in the River City.

Even with all the touring, they've also managed to release two full-length LPs, land an American distribution deal and forge a musical approach

that their bio describes as "Tom Waits meeting the Dead Kennedys in eastern Europe." Appropriately, they've also apparently gone over like gangbusters in many European countries, rocking out at large festivals and drawing sizable crowds on their own—no small achievement for musicians who draw upon influences as disparate as punk, jazz, world and eastern European folk and merge them into their own diabolically original sonic mélange.

"I think people recognize the freshness that we bring," says Larsen. "People realize that we're doing something new." Larsen points to a recent all-ages performance in Michigan as proof. "There was, like, 200 kids there and we played in between two hardcore bands," he says. "In that scene, you don't normally see a band with a mandolin or a violin, but we did really well. They're still talking about us. We're still getting e-mails from people and that was over two weeks ago."

Originally forming for a local St. Patrick's Day party as students at Nelson B.C.'s Selkirk College, the band soon realized that sitting in class didn't match the musical chemistry they had together. "We don't really fit into the mainstream and we don't really fit into any scene at all," Larsen says, "but we basically just want to keep playing live and hopefully more and more people will hear our music." (JS)



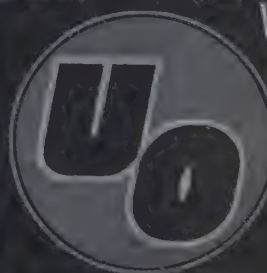
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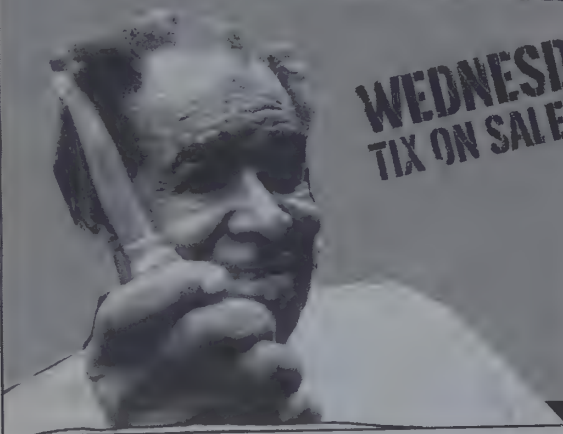
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MUSIC



street
vision

By SEAN AUSTIN-JOYNER

Nas reunion

Maybe Jay-Z's criticism of Nas's track record was a little harsh when he said, "One hot album every 10 year average." After all, Nas remains one of the most respected MCs in the game, while Jay-Z has penned such boners as "I Know What Girls Like" and "jigga." Then again, Jay-Z's business sense allowed him to retire with what may have been his best album ever, while the last time I saw Nas he was playing a short-order cook in a video about Kelis shaking her ass.

So maybe Hova's right—Nas could've worked a little harder at retaining his street cred instead of recycling soul hooks in hopes of clambering up the top 40. Regardless, with his debut album, *Illmatic*, Nas has one of the most acclaimed releases of all time on his résumé. I'm sure you've all heard it by now, so I don't have to elaborate on its rugged appeal. Now, on the album's 10-year anniversary, *Illmatic* is being polished up, repackaged and re-released for another generation to enjoy as *Illmatic: 10-Year Anniversary Platinum Edition*.

Which makes this the perfect occasion to ask how well *Illmatic* has stood the test of time? Is it still a relevant release? 1994 was a very different era in hip-hop: the jiggy movement had

yet to arrive; gangs were actually organized institutions, not just 14-year-old miscreants stealing Pintos; and it was still commonplace for music to tell stories. And the timing of this release certainly could be taken as a last, desperate play for a diminishing MC to relive some former glory. Just two years ago, Nas released *The Lost Tapes*, a collection of previously unreleased songs which got more praise than anything he'd done in the six years prior. (That was the period of the pathetically titled *Stillmatic*, as well as the six-song 2002 *Illmatic to Stillmatic* remix album.)

Thankfully, like a great movie or a Henny Youngman joke, *Illmatic* still works. This 10-song album may be on the short side, but it can still captivate listeners with its vivid stories of life growing up in the Queensbridge housing projects, its letters to imprisoned friends and its *Scarface*-esque visions of success. Plus, this new edition of *Illmatic* comes with a second disc of obscure remixes and two all-new tracks, "Star Wars" and "On the Real," which alone are almost worth the purchase price.

Listening to Nas on the platinum edition of *Illmatic* is like being reunited

with your first girlfriend: The memories are all still there, though probably skewed to make her seem better than she really was. You still get along great as long as you're talking about old times, but in the back of your mind you resent some of the decisions she's made over the years. You know about her time in rehab, the year and a half she spent as a biker bitch and maybe her brief stint as an escort. Sure, she looks great—the breast implants make sure of that—and while it'd be refreshing to walk through your parents' front door with her on your arm again, you know that eventually, the relationship's going to disintegrate. ●



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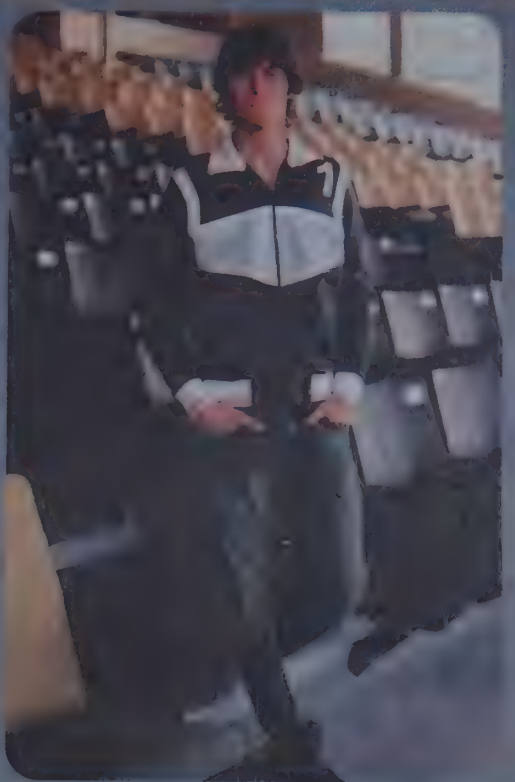
a day at the races

Kroos and Quenneville reeled in one goal at the trials.

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Top left: white golf shirt, pants and blue jacket by Original Penguin; indigo runners by Diesel (Identity)
Bottom left: striped dress by Damzels (Etzio); silver open-toe flats by Franco Sarto (Who Cares)
Right: pink hat by Erin Templeton; striped denim blazer and skirt by Quid; hot pink top by Smoking Lily (Nakomis)



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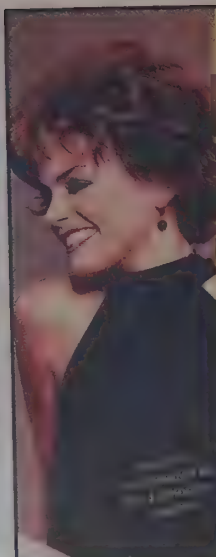
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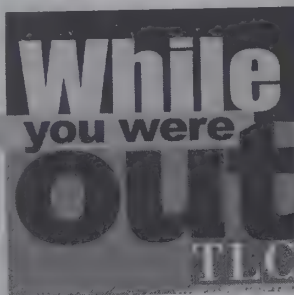
John Bruce Puts His Design on Edmonton

While You Were Out designer John Bruce obtained his design experience working in the independent film industry, where he gained an extensive and diverse background. John worked as an Art Director on such feature films as I Shot Andy Warhol and Happiness. He has also produced, directed and designed music videos and award-winning short films.

John's wide skill set allows him to creatively design spaces for While You Were Out because of its similarity to designing sets for independent films, which have little or no decorative budget. John also worked as a carpenter while in school, and learned the use of different materials while pursuing an art degree. By combining these aesthetic concepts, John employs his resourcefulness and ingenuity to produce fabulous spaces. John graduated from the School of Visual Arts in New York City with a BFA in Fine Art and Semiotics. He currently resides in Brooklyn, New York.

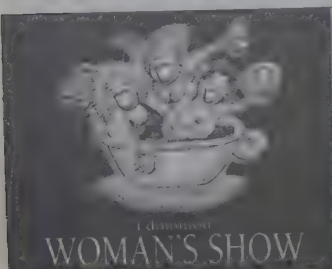
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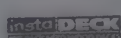
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Christine Hurley offers a unique, honest and thought-provoking approach to the world of psychic phenomena. As a clairvoyant spiritual medium, author and lecturer, she has, over the last thirty years, helped hundreds with her uncanny ability to predict future events and communicate advice from those who have passed over to the Higher Side of Life. Christine's divine gift is clearly demonstrated to those who have seen her work, either on the stage or in a private consultation.

Visit with Christine Hurley at her booth at the Edmonton Woman's Show and check out her performances on the Main Stage.

Saturday at 10:00am and Sunday at 11:30am

For more details visit www.christinehurley.com

Fantasy becomes a reality at the Edmonton Woman's Show for fifteen lucky winners! The makeovers have been completed and the models for the **Kingsway Garden Mall Real People, Real Fashion Show** are ready to strut their stuff for the crowd. Over the past month, these brave women have had the chance to get a taste of what those real models go through; participating in a model call, taking part in fitting and walking classes, and having their hair and make-up transformed by the talented staff at **Surface Hair Fusion**. Join these amazing women at the Main Stage, where all their hard work will come together as they make their way down the runway in spring fashions from **Kingsway Garden Mall**.

**One performance only!
Sunday at 3:00pm**

See the models "before" pictures at www.womanshow.com and then come and see their wonderful transformations!



It's all about health and wellness at The Edmonton Woman's Show

Wellness Hypnotherapy Clinic

Meet Padman Pillai at the Show this weekend and find out why he states: "Everything happens from the inside out". Most of us try to fix health problems from the outside first; this doesn't work because the mind is the reason for everything. Padman Pillai worked in pharmaceuticals for over 30 years before making the decision to open up Wellness Hypnotherapy. The concept is to provide wellness by helping people to quit smoking, relieve pain, control addiction and control weight. Padman also teaches meditation, forgiveness, hypnotherapy, couples communication and intimacy workshops. You can learn more about Wellness Hypnotherapy by visiting booth #1121.

The Low Carb Gallery

One company that stands out is The Low Carb Gallery that opened about 3 months ago on the Southside of Edmonton.

When asked to explain the concept of the store Monica Fenton-Evans states that firstly, the store is involved in the education process of helping people make good decisions around nutrition and healthy low carb choices. Secondly, she ensures that there is a good selection of products to choose from. Monica's own health challenges several years ago led to her researching & implementing changes that helped her to manage her health. The store concept was born out of a desire to share this knowledge and help others achieve better health.

Monica recommends cutting out simple carbs and replacing them with healthy alternatives made with soy flour and other healthy whole grains. Find out more at booths #324 & #425.

River Valley Health

Visit Dr. Marcy Lampshire from River Valley Health at booth # 814 and learn about the many benefits of Chiropractic medicine.

Chiropractors are highly trained practitioners who have had at least eight years of education. As well as treating the back, jaw, and neck, they also treat the joints and repetitive strain injuries, prevent degeneration and injury, and are invaluable in treating pregnancy's special needs. The best thing about Chiropractic Medicine is that it is a natural form of medicine - no medication. When asked about the occasional controversy in the media surrounding Chiropractic Medicine, Dr. Lampshire replied that all health care has risks, and the risk with Chiropractic Medicine is extremely low when compared to other treatments.

Dr. Bernstein Health & Diet Clinics

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These companies are just some of the resources at the Show for your health and wellness needs. Be sure to visit the Danone Wellness Centre for even more products and services all related to keeping you healthy. Others include: Herbal Magic, Juice Plus, Reflectix Total Body Care, RejuvaSlim, Leading Chiropractic, Learning to Trust Touch, Essence Acupuncture, Herbalife...and many more!

Turn to page 33 for our full list of exhibitors and our floor plan.



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The Edmonton Woman's Show is a proud supporter of the Lurana Shelter and will be holding various fundraisers within the Show, including:

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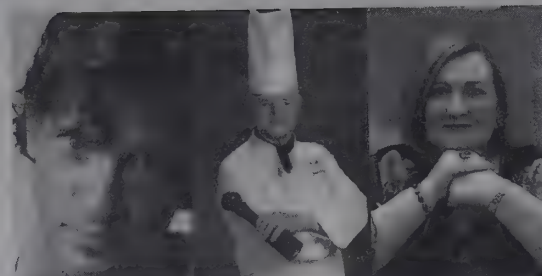
Many thanks to our generous donors!



Visit the Lurana Shelter in booth #400 at the Edmonton Woman's Show Northlands AgriCom April 24th & 25th Saturday 9-6, Sunday 11-5

Visit www.edmontonwomenshow.com for full days details

Edmonton Woman's Show



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John Bruce
TLC's
While You Were Out

Chef
Phil Joy

Clairvoyant
Spiritual Medium
**Christine
Hurley**

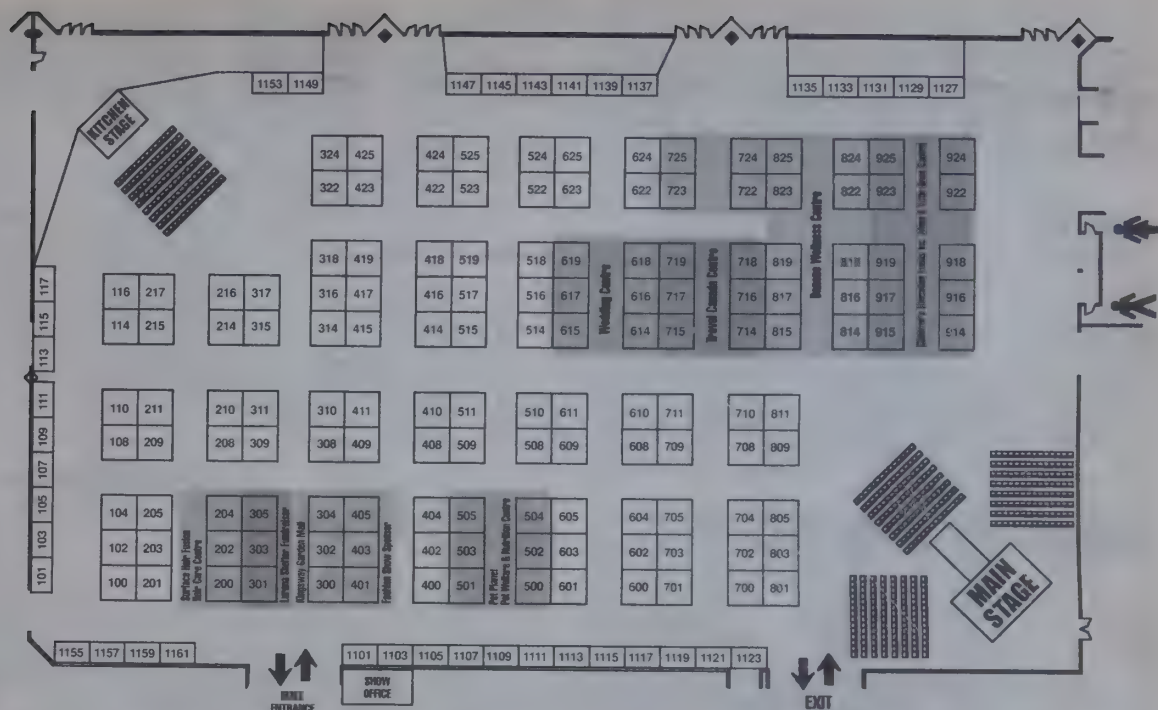
WHAT'S ON?

- | | |
|--------------|---|
| 9:30 | Arthur Murray Dance Studio |
| 10:00 | Clairvoyant Spiritual Medium Christine Hurley |
| 10:30 | The Creativity of Turkey (Edmonton Maytag Kitchen Stage) |
| 11:00 | Designer John Bruce, TLC's While You Were Out |
| 12:00 | Pet Planet's Cooking for Your Pet (Edmonton Maytag Kitchen Stage) |
| 12:30 | Kingsway Garden Mall Spring Fashion Show |
| 1:30 | Arthur Murray Dance Studio |
| 2:30 | Kingsway Garden Mall Spring Fashion Show |
| 3:00 | Alberta Elk (Edmonton Maytag Kitchen Stage) |
| 3:30 | Designer John Bruce, TLC's While You Were Out |
-
- | | |
|--------------|--|
| 11:30 | Clairvoyant Spiritual Medium Christine Hurley |
| 12:00 | Kingsway Garden Mall Spring Fashion Show |
| 12:30 | The Creativity of Turkey (Edmonton Maytag Kitchen Stage) |
| 1:00 | Designer John Bruce, TLC's While You Were Out |
| 2:00 | Alberta Elk (Edmonton Maytag Kitchen Stage) |
| 2:30 | Arthur Murray Dance Studio |
| 3:00 | Kingsway Garden Mall Real People, Real Fashion Show |
| 4:00 | Arthur Murray Dance Studio |

* unless otherwise specified, all events are at the Main Stage
* promotions subject to change without notice

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SUNDAY

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* floorplan subject to change without notice

The old mane drag

Mohawk begets fauxhawk begets nouveauhawk: men's hair trends

By ANNA STUFFCO

A hairstyle has the power to make or break an outfit. Often overlooked, hair is the crowning jewel which can take your ensemble from sad to rad faster than you can say "pomade." And since Edmonton has more hair salons than truckstops and mini-malls combined, there's no excuse for an untidy mane (unless your first name is Sam and your last name rhymes with, uh, "Doberts").

This spring's most surprising hairstyle is one most of us thought was as worn-out as Britney's virgin routine. However, popping up all over runways across the fashion world were variations on the haircut David Beckham immortalized while he was still scoring off free kicks at Old Trafford—the fauxhawk.

The mohawk first came into prominence in the 1970s and still can be seen in its most extreme form today, but the movement to popularize its more subdued, runway-friendly brother was spearheaded by Canadian designers DSquared, who put it into a much more mature, refined context,

creating (thank God!) a workable, timely, chic alternative to the mullet. It's a sophisticated look almost any guy

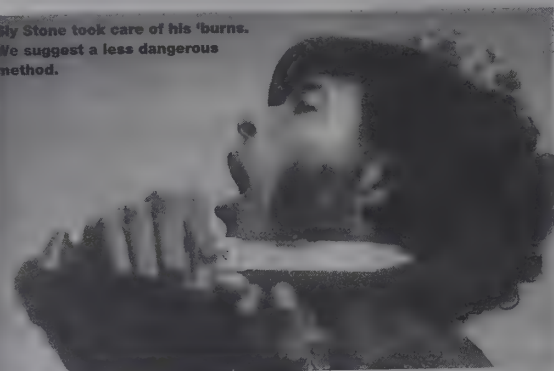
HAIR

can pull off, and is much more versatile than its somewhat irritating predecessor.

Whether it's to the office or the beach (I know, I know: what beach? This is Edmonton!), the fauxhawk will carry you through spring and, if you're lucky, land you a hot date for summer.

Another crucial aspect of male grooming are the sideburns and facial hair, which frame the face and can highlight (or hide) certain features.

My Stone took care of his 'burns. We suggest a less dangerous method.



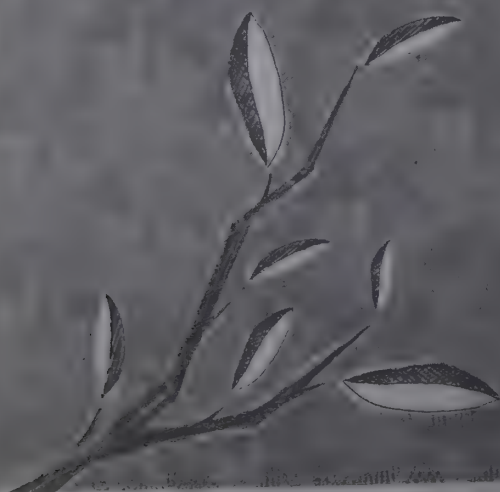
Not everyone can pull off a Sam Roberts

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Consider it a free accessory. Facial hair can and should be manipulated to a man's advantage. If you're not sure what sideburn length suits you best, a good rule of thumb is to keep them aligned with the middle part of your ear. Facial hair is huge this year, and nothing is sexier than a five o'clock shadow. Just don't confuse "dress down" with "don't care" and "messy hair" for "didn't shower." Please.

In fact, why not throw out last season's trucker hat and wheel your winter mane down to your favourite salon and try out a new 'do. I promise you, you won't be sorry. And one more thing: men shouldn't be afraid of colour, either. Ralph Lauren and Lacoste have proven that yellow, green and even shades of pink are reputable options for the modern man, even if you're not certifiably a metrosexual. So this spring, throw on some casual, worn-looking jeans and a yellow polo, finish it off with a vintage flazer and take pride in how fashionable you've managed to become while putting such little effort into it. ●



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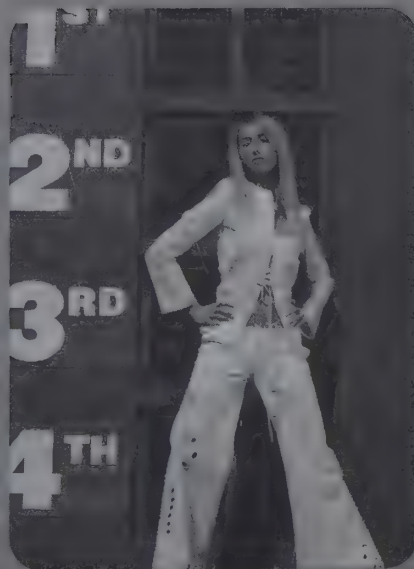
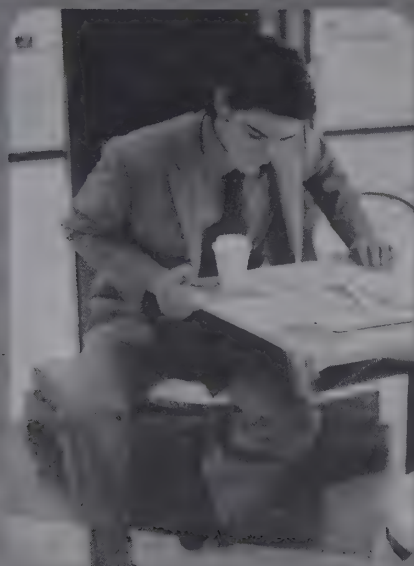
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suits and stripes

race for a night out in these looks

photos by francis t  trault



Left: cotton shirt and viscose rayon blend striped pant by 4you, leather runners by Sirellson (Derks)

Top middle: suit and shirt by Bertoni; tie by Kenneth Cole; black shoes by Via Spiga (Identity)

Bottom middle: jacket and eyelet embroidered pant by Luscious; ivory leather shoes by Enzo Angiolini (Who Cares)

Right: tank-top and skirt by Pink Feathers (Elzio)

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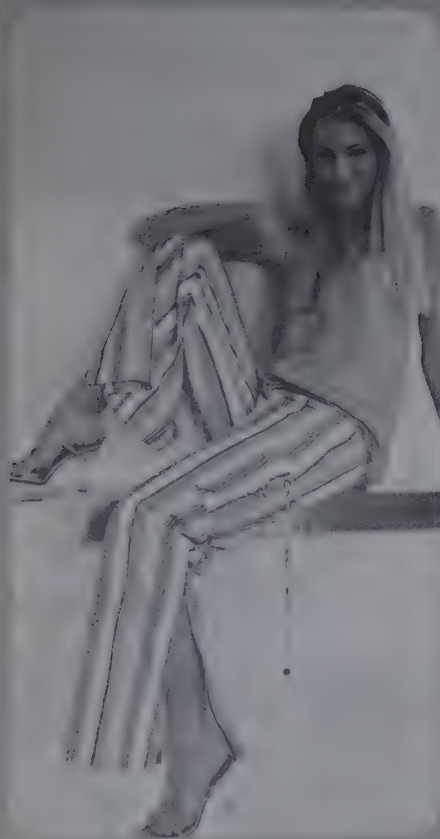
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photos by francis tétrault



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Left: striped cargo pants by Luscious; cream and purple tank top by Luscious; platinum sandal by Paris (Who Cares)
Middle: cotton polo by d&g; gold meshback top by Eric; black pants by Psycho Cowboy; leather runners by 4you (Denix)
Right: sport top by DKNY; cartoon skirt and purse by Taboo (Lizzo)

MISS SIXTY



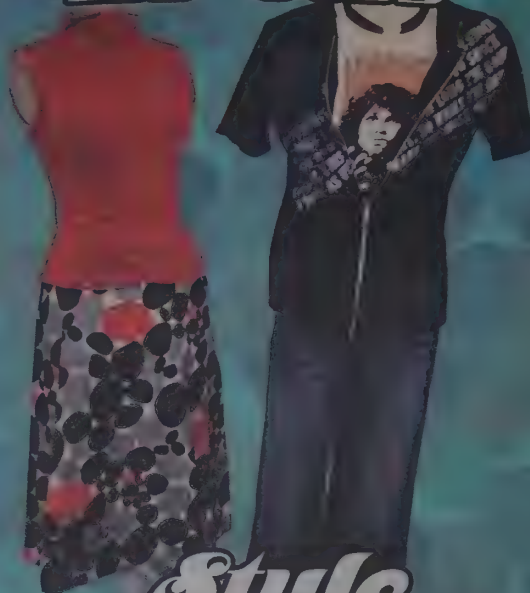
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Hues on first

Don't be shy about adding vibrant colour to your spring wardrobe—no one else is

By ANNA STUFFCO



FASHION

After a long, dull winter that restricted most of us to wearing huge base-toned sweaters under our parkas, what better way to welcome spring than by sporting bold, flashy colours? Everyone from Marc Jacobs to Versace is showcasing bright oranges and pinks, fluorescent limes and dazzling purples this season, proving that flashy doesn't always mean trashy. Everything from skirts to pants to cardigans to suits is infused with brilliance, making me wonder if Milan's winter was as dreary as ours was.

If you think you're too pale or too shy to go postal with colour, you should reconsider: adding a splash of neon is easier than you might think. Accessorizing is a safe way to push your style envelope without compromising taste or femininity. Big plastic accessories are a fashionable (albeit

ironic) way to liven up your outfit and breathe colour into your cheeks without coming off as Kelly Osbourne's estranged twin. If you're not a Hilton and can't afford a new summer wardrobe, revamping your winter threads is as easy as clutch-scarf-pump. Picking up colour with anything from a yellow belt to fuchsia earrings can transform any winter basic into a fresh spring look,

without the cost. Earrings, bangles, necklaces, pumps or headbands are inexpensive ways to ensure you won't look like your boyfriend's grandma on Whyte this summer. Luckily, Edmonton has plenty of shops that can cater to your every '80s-inspired whim, making accessorizing remarkably user (and wallet) friendly.

Since a bright pink mini may not be your idea of practical, try accenting black pieces with colour. Layering vibrant shades underneath more conservatively toned pieces is another foolproof way to add panache. Brightly coloured polos are an inexpensive and reliable alternative to '80s-inspired jewellery, and can adapt to almost any social setting from club to clubhouse.

Fabrics are crucial and should always be taken into account when trying to achieve a desired look. Silk is one of those fabrics that, if paired correctly, can give an outfit a sense of mystery and offer a modern, elegant finish. Thank goodness last year's silk cargos have been replaced by long, flowing, feminine lines which finish perfectly at the shin or carry through to the ground. Silk is still an excellent choice when you're trying to create a sexy look that isn't overly harsh, but if there's even one pocket on the piece, don't bother. Long, asymmetrical hemlines add to the glamour and mystique of silk pieces, but be careful while deciding what to couple them with. Nothing says warm summer night on an Edmonton patio better than a light silk garment that floats over your body and flatters your shape. So whether you favour colour or elegance, plastics or silks, create a look this spring that makes you feel good about finally being in summer mode. ●



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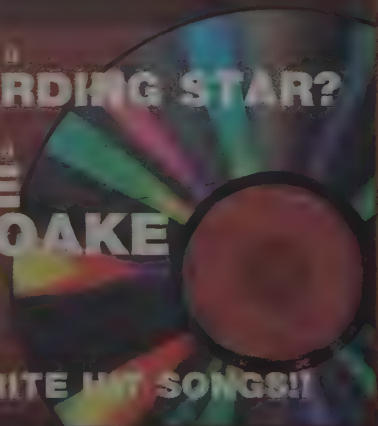
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root down

By JENNY FENIAK

It's a shame about Ray

A Canadian legend in the world of rockabilly and independent music, Ray Condo died of a heart attack last week. He was just 53 years old and will be missed and mourned by fans all over the world.

Announcing the death of a significant person is never a happy task. But Condo's passing is especially tough, considering he still had many shows and tours booked—which means that instead of writing, "Go see this phenomenal man and his band the Ricochets; they're a one-of-a-kind act you can't miss," we're instead mourning the fact that his suave and sassy demeanour will never hit the stage again.

Born in Hull, Quebec, Condo picked up his first guitar at the age of 12. His first musical ventures were in the realm of punk rock, joining the Secret V's in Vancouver during the mid-'70s. But Condo couldn't stomach the scene's turn toward metal, and he shared his sentiments in an interview

with Chris Andrich for *Mote* magazine—to wit: "You're looking at a punk boy who went the other way. Fuck the long hair, fuck the Marshall amps, I'm going home and listening to Hank Williams. That's what happened."

Condo drifted out to Montreal where he reinvented himself as Ray Condo, and he and his band, the Hardrock Goners, earned notoriety for their blues-infused, country-tinged Texas swing style. Over the next 10 years, the band released three albums—*Crazy Date* (1986), *Hillbilly Holiday* (1993) and *Come On!* (1994)—followed by another four releases (*Swing Brother, Swing!* in 1995, *Door to Door Maniac* in 1997, *Condo Country* in 1998 and *High and Wild* in 2000) with the Ricochets, who played with him until the end.

Even though he recorded steadily, Condo was made for the stage and his live performances were far superior to anything that went down in studios. Nothing held him back, including an earlier heart attack that forced him to cancel just one show before continuing on with his tour. Energized and ready to live life to the fullest no matter what the cost, Condo was cut from the same cloth as his hero, Hank Williams. He spurred a new generation to embrace swing culture—not only attending his concerts but learning the trademark steps and matching his forceful presence on the dance floor. Thanks to those fans, the energy that let Condo's torch burn so brightly will not be extinguished anytime soon.

Sporting a Chubby

Chubby Carrier and the Bayou Swamp Band • With Los Nacos • Sidetrack Café • Wed, Apr 28
"Welcome all zydeco maniacs!" Wearing huge mirrored shades, oversized chains and a wacky black Afro wig, Chubby Carrier invites you into his cyberspace world where you'll find, among other strange objects, *There Ain't No Party Like a Chubby Party*. That's the name of the album released last September by Carrier and the Bayou Swamp Band, the five-piece group he founded in 1989.

Having worked as a professional musician in Louisiana for more than 15 years, Carrier has put his own personal spin on the genre embraced first by both his grandfather and his father, Roy Carrier. "I grew up in the '70s, you know, and that's why you can hear the horn action on my album and what have you," Carrier explains over the phone from Louisiana, where the out-

door festivals are in full swing. "So everybody has their own sound. My grandfather had his sound, which was traditional zydeco, and then my daddy has his own style because he played blues and zydeco. And then you've got me coming up playing my style with a little bit of a funk edge to it."

Although Carrier's accordion remains true to zydeco's frantic French-Acadian rhythms, his friendly, easygoing personality punctuates everything he says and does—including his explanation of why he started up his own label, Swampadelic Records. "You know," he says, "right now, times are tough and you don't need to be spreading the word and the gospel and the music and the money to anybody else. All I need to do is just spread the love." ☉

Ray Condo
(1950-2004)



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INFERNUS & INTENSION THURSDAY
APRIL 22

FRIDAY-SATURDAY DISGRACE THE
APRIL 23-24 RETROMAN

SEVENTH RAIN WEDNESDAY
APRIL 28

THURSDAY APRIL 29 **THE SESSIONS**

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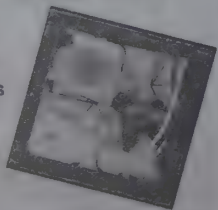
FOR THE WEEK ENDING APR 23, 2004

1. Modest Mouse – Good News For People Who Love Bad News (epic)
2. Sarah Harmer – All Of Our Names (universal)
3. Eric Clapton – Me & Mr. Johnson (reprise)
4. Franz Ferdinand – Franz Ferdinand (domino)
5. Blackie & The Rodeo Kings – Bark (true north)
6. TV On The Radio – Desperate Youth, Blood Thirsty Babes (touch & go)
7. Blonde Redhead – Misery Is A Butterfly (4ad)
8. In Flames – Soundtrack To Your Escape (nuclear blast)
9. Eric Bibb, Rory Block & Maria Muldaur – Sisters & Brothers (telarc)
10. The Von Bondies – Pawn Shoppe Heart (sire)
11. Various – The Ultimate Blues Collection (warner)
12. O.S.T. – The Triplets Of Belleville (virgin)
13. Madvillain – Madvillainy (stones throw)
14. Mae Moore & Lester Quitza – Oh My! (plant & garden)
15. The George Bushes – Handsome (riverdale)
16. Elf Power – Walking With The Beggar Boys (orangetwin)
17. Fractal Pattern – No Hope But Mt. Hope (method)
18. The Flatlanders – Wheels Of Fortune (new west)
19. Livin', Lovin', Losin' – Songs Of The Louvin Brothers (universal)
20. Sigur Ros – Ba Ba Ti Ki Di Do (geffen)
21. David Byrne – Grown Backwards (nonesuch)
22. Johnny Cash – The Man Comes Around (american)
23. Corb Lund Band – Modern Pain (corb lund)
24. Joel Kroeker – Melodrama (true north)
25. Descendents – Cool To Be You (fat)
26. The Postal Service – Give up (sub pop)
27. The Casualties – On The Front Line (sideonedummy)
28. No Depression – What It Sounds Like Vol.1 (dualtone)
29. For You – Tribute To Compromise (united edge)
30. Paul Kelly – Ways & Means (true north)

THE BEAUTIFUL MISTAKE

THIS IS WHO YOU ARE

Buffy informed me last week that "emo" stood for "emotive". This is something that I didn't know. We then listened to the new Beautiful Mistake album and sure enough that's exactly what it is. It's quite loud too.



On sale now.

10355 Whyte Ave. Shop online at megatunes.com 434-6342

Fax your free listings to 434-2557 or e-mail them to listings@vue.ab.ca
Deadline is Friday at 3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GILL Jimmy Whiffen

BLIND PIG PUB AND GILL The Flying Crowds; \$3

BLUES ON WHYTE Harpdog Brown and the Bloodhounds

CASINO (YELLOWHEAD) Colleen Rae and Cornerstone (country/rock)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

COOR COUNTY SALOON Battle of the Bands: Radio Flyer Rosetta Stone, Lemon Juice; 9pm; no cover

DUSTERS PUB Jam hosted by Brian Petch

FOUR ROOMS Actual Jazz Band

J.J.'s Open stage with cover band

KINGSNIGHT PUB GhettoBlatants

NAKED CYBER CAFE Open stage

O'BRYNE'S Red Shag Carpet; 10pm; no cover

SHERLOCK HOLMES (DOWNTOWN) Dave Hiebert

SHERLOCK HOLMES (CAPILANO) Tim Becker

SHERLOCK HOLMES (WEM) Sam August

SIDETRACK CAFE Jack DeKeyser, The Michael Edwards Band; 9pm; \$10

SUGARBOWL Michelle Boudreau / Krista Hartman; 9:30 pm; \$5

URBAN LOUNGE Infernus with Intension; \$5

WINSPEAR CENTRE World at the Dance Presented by the New Edmonton Wind Sinfonia; 8pm; \$8 (adult)/\$5 (student/senior); tickets available at TIX on the Square 420-1757, door

CLASSICAL

CASINO (YELLOWHEAD) Colleen Rae and Cornerstone (country/rock)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

EXPRESSOZ Cafe Open stage hosted by Craig Shaler; 4-11pm

FOUR ROOMS Actual Jazz Band

EMILY MARTINE LERIN Fridays

HIGHRUN 3 Days Wiser

HOLLEY MAYER The Hoffman-Brown Band (pop/rock); 9pm-1am; no cover

J.J.'s Darkest Hour

KINGSNIGHT PUB Therapy

LEGENDS PUB Hyndyst

MICHAEL'S PUB AND GILL Jan Hagan

THE PUB Richard Blaze

QUEEN ALEXANDRA EDMONTON'S HEALE The Brooklyn Sax Quartet presented by the Jazz City Festival Society; 8pm; \$15; tickets available at TIX on the Square 420-1757

RED'S The Drogues (CD release party); Yellow Cat, Tovin, Flood, no minors; 8pm (door) 9pm (show); \$4

SEEDY'S Champion Alberta, This Civil Twilight

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

RUM Urban Substance: Urban with Invincebale, Spincycle, Echo, Shortround, MC J-Money

SAVOY Funk w/ Bob Trampoline and Ben

THE STANDARD Spin Thursday; house with Tripwisch, Nestor Delano, and guests

VELVET LOUNGE Urban Substance: hip hop/R&B end of exams Jam with Spincycle, Invincebale, J-Money, Sean B

Nights; free dance lessons 8-9:30pm

NEW CITY LIVING LOUNGE Rub-A-Dub Thursday; rock steady, dub reggae with DJ Leebus and the Operation Redaction Sound System

NEW CITY SQUARE Progress: electro/new wave with DJ Miss Mannered and guests

RATTLENAKE SALOON DJ Butter

RENDEZVOUS Metal Night: with DJ McNasty

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YOUR APARTMENT Thursday Night Shake Down: Motown, northern soul, funk; '60s pop with DJs Trayv and Alex Zwolf

CLASSICAL

CONVOCAATION HALL All Star Open stage; 3-9:30pm; Bobby Cameron; \$10

CAFÉ SELECT DJs Slacks and Tryptomene

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Top 40 with DJ Arrowchaser

CAFÉ SELECT DJs Slacks and Tryptomene

CALEDONIE NIGHTCLUB Urban with Invincebale, Q.B. and guests

COWBOYS Ladies Night: top 40

CRISTAL LOUNGE Affaire Illicite: industrial noise, neo-classical with Verlaag and Xenex

DAJTE'S WORLD PUB Powerhouse Fridays: dance and retro with Zack and Johnny Staub (Power 92); Upstairs in the Skylounge: soulful house music; over 23; dress code

DECADANCE Get Out of the Box: house with Avrum Gold, Brisco Wells and guests

DONNA Silk: house with Winston Roberts and guests

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SHERLOCK HOLMES (WEM) Sam August

SIDETRACK CAFE The Wailin' Jennys, Jim Bryson and Chris Page, Daisy Blue Groff; 9pm; \$10 (door)

UNCLE GLENN'S Mr. Lucky (blues, roots); 9:30pm-1:30am; no cover

URBAN LOUNGE Disgrace the Retroman; \$5

VALENTINE Jazzy 80s/90s Quartet; 8pm (door), 9pm (show); \$6 (MEMBER)/\$10 (guest); tickets available at TicketMaster 451-8000

ZENARI'S John Goodwell Trio

CLASSICAL

CONVOCAATION HALL All Star Open stage; 3-9:30pm; Bobby Cameron; \$10

CAFÉ SELECT DJs Slacks and Tryptomene

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Top 40 with DJ Arrowchaser

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DECADANCE Get Out of the Box: house with Avrum Gold, Brisco Wells and guests

DONNA Silk: house with Winston Roberts and guests

Blitz: best new European music with DJ OuttaWak, DJ Jazzy and male stripper;

DOWNSTAIRS female stripper; \$4 (member)/\$6 (non-member)

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SAVOY Electronica with DJs Bryana, Chris

THE STANDARD Triple X Fridays: top 40/dance

STONEHOUSE PUB Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezie; 9pm

SUGARBOWL Listen: ambient/IDM/electronica by Ariel and Roel

Y AFTERWARDS House/breakbeat with Tripwisch, Sureshock, MC Flopro, LP, Joyce, Dragon, Old Bitch

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NEWCASTLE PUB AND GRILL DJ Shawn Z

NEW CITY SUBURBS
Saturdays 5 P.M.-11 P.M.
punk/alt/pop/dance with Blue Jay and Niko Feely

ORLANDO'S H PUNK AND GRILL Music with DJ Will Hill, 9pm

RATTLESHAKE SALOON DJ Butler

THE ROOST upstairs:
Monthly theme parties with DJ Jazzy, New music with DJ Dan and Mike. **Downtown:** Retro music; \$4 (member)/\$6 (non-member)

ROXY ON WHYTE Session Saturday: dance/R&B, hip hop with DJ Extreme

SAVOY Deep house with Winston Roberts

STONEHOUSE PUB Top 40 with DJ Clay

TOMC AFTER DARK Uncensored Saturdays: R&B, hip hop, old school with Urban Metropolis Sound Crew

TWILIGHT AFTERHOURS Four: Twenty A New Dawn: Techno/breaks; 16: after 2am; \$12 (adv)/\$15 (door); tickets available at Footh, Jubiter Cannabis

Y AFTERHOURS Darcy Klein, Donovan, DJ Juicy, Luke Morrison, DJ Ryan Wade

YOUR APARTMENT Nordic Foundations: DJ Dennis Zaz and Kackman Powers

SUN LIVE MUSIC

BLACK DOG FREEHOUSE Reclaim; 9pm-midnight; no cover

BLIND PIG PUB AND GRILL The Rusty Reed Band; 7:30-11:30pm; no cover

BLUES ON WHYTE King Muskoka (6-piece ska and reggae band)

ECCO PUB Open Jam session hosted by Imaginary Friend (blues, roots); 8-8pm

HAWKELAK PARK Earth Day: incanto, Leslie Alexander, Maple Creek, Peter and Mary and friends, Dale Ladouceur and the Broke Ensemble;

noon-6pm; free

O'BRYNE'S Joe Bird's live Jam; 9:30pm

RED'S Black Eyed Peas, Blues Underdog, DJ Kenny-K, DJ Philter; no minors; sold-out

RETICENT UNITED CHURCH Jazz and reflection: Doug Innes Duvaland Sextet; 3:30-5pm; 433-8170

SIDETRACK CAFÉ Under the Covers: Sundays: Rolling Fruit, DJ Dudeman; 9pm; \$6

CLASSICAL

CAFÉ SELECT Thomas Mead (lute); 5:30-9pm

CONVOCATION HALL At the Proms, Mill Creek Colliery Band; 3pm; \$16 (adult)/\$12 (student/senior); tickets available at TIX on the Square 420-1757

JUBILEE AUDITORIUM South Pacific: Presented by Edmonton Opera with Peter Dala (conductor), featuring Tracy Dahl, Theodore Baerg, and John Ulyatt; 7:30pm; tickets available at Edmonton Opera box office, TicketMaster 451-8000

JULIAN'S LOUNGE Myrslav Levitsky (piano); 5pm; \$10

UNION HALL UNITED CHURCH Music of Bach's Sons: Presented by the Alberta Baroque Ensemble featuring Elizabeth Koch (lute); 3pm; \$22 (adult)/\$17 (student/senior); tickets available at TIX on the Square 420-1757, The Gramophone

DJS

CALIENTE NIGHTLIFE Ladies Night: urban with DJ Invoiceable

DECADANCE Worship Sundays: mixed with Big Daddy, DTD and guests; 10am-close

MANHATTAN CLUB Industry Sundays: top 40, dance/R&B

NEW CITY LIKED LOUNGE Atmosphere: funk, rare groove, hip hop with DJ Cool Curt

THE ROOST Betty Ford Hangover Clinic: Show Beer Bash: every long weekend with DJ Jazzy; \$2

SAVOY French Pop: mixed with Deja DJ

SUGARBOWL Multipurpose: Eclectic electronic hosted by Prosper and Eli with guests

MON LIVE MUSIC

BLUES ON WHYTE Blue Mondays: Jam with Tim Lee and the Revelators, The Commies

L.B.'S Open stage with Randy Martin; 9pm-2am

SHERLOCK HOLMES (WEM) Tim Becker

SIDETRACK CAFÉ Destroyer, Frog Eyes, The Pink Mountaintops; 9pm; \$9 (adv)/\$12 (door); tickets available at the Sidetrack, Listen, Blackbird

DJS

DUSTER'S DJ Dan

FILTHY MCNASTY'S Metal Mondays: with DJ S.W.A.G.

O'BRYNE'S Hip Mondays: Industry night with DJ Finnegan, live music

TUE LIVE MUSIC

BLUES ON WHYTE Parson

DRUID Open stage with Chris Wynters

LEGENDS PUB Open jam night

O'BRYNE'S Celtic night with Shannon Johnson and friends; 9:30pm

POWER PLANT Tupelo Honey, The Marble Index

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SIDETRACK CAFÉ Steve Dawson, Geoff Berner, Don Rooke; 9pm; \$8

YARBIRD SANTE Tuesday Jam Session: hosted by Marcus Taylor Quartet; 8pm (door);

9pm (show); \$3

YOUR APARTMENT Gypsy Ray and guests; 9pm; open stage to follow

CLASSICAL

JUBILEE AUDITORIUM South Pacific: Presented by Edmonton Opera with Peter Dala (conductor), featuring Tracy Dahl, Theodore Baerg, and John Ulyatt; 7:30pm; tickets available at Edmonton Opera box office, TicketMaster 451-8000

DJS

BILLY BOB'S LOUNGE Karaoke and DJ Tues with Run Root Professional Music Productions

BLACK DOG FREEHOUSE Viva: with DJ Sean

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Basement Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invoiceable; Q.B.

DECADANCE Top Cool for Tuesdays: Ambient, Trip hop, goa and glitch with Galatea, Blstream and guests

DUSTER'S DJ "Name a Tune" Dhan

FILTHY MCNASTY'S Twisted Trivia: with DJ Whit-Ford

GAS PUMP Karaoke contest with DJ Gord

NEW CITY LIKED LOUNGE Resurrection: industrial/EBM/ electro/goth with Nik Rofoeelya

THE ROOST Hot Butt Contest with DJ Jenny; 8-midnight; \$1 (member)/\$4 (non-member)

SEEDY'S Tuesday Nights with DJ Miss Mannered

WED LIVE MUSIC

ATLANTIC TRAP AND GRILL Open mic; 8pm

BLACK DOG FREEHOUSE Clitter Gulch: Matt Allen and the Hedonic Tones; no cover

BLIND PIG PUB AND GRILL Wednesday night jams; 7-

11pm

BLUES ON WHYTE Brent Farnham

O'BRYNE'S Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

ROSSDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg; 8pm

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tim Becker

SIDETRACK CAFÉ Chubby Carrier and the Bayou Swamp Band, Los Nacos; 9pm; \$12 (door)

URBAN LOUNGE Seventh Rain; \$5

WINSPEAR CENTRE Colin James, Wll; 7pm (door), 8pm (show); \$29.50 and \$35.50; tickets available at the Winspear box office 428-1414

DJS

BACKROOM VODKA BAR Wild Cherry: deep house/progressive/breaks with Trpswitch and guests

BLACK DOG FREEHOUSE Clitter Gulch: country, roots

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

FILTHY MCNASTY'S Mix Tape Bar Star College Nite with DJ Rock 'n' Rogers

GAS PUMP Karaoke contest with DJ Gord

LE GLOBE Latin Rhythms with DJ Moreno

NEW CITY LIKED LOUNGE New City Gals: Glam, punk, metal with Skanny J, JJ Frenchy

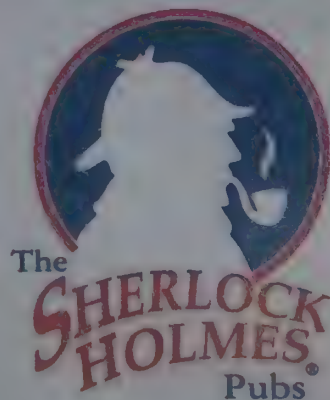
THE ROOST Amateur Sing Weena Luv, Sticky Vicky with DJ Alvaro; \$1 (member)/\$4 (non-member)

YOUR APARTMENT Big Rock Indie Rock Night: indie rock with DJ Shouldbenaband



Trivia Night

It's no small thing



www.thesherlockholmes.com

VENUE GUIDE

THE AMBULANCE 1517-8 Ave, 702-1800

ATLANTIC TRAP AND GRILL 7704-104 St, 432-4611

BACKROOM VODKA BAR 10324-82 Ave, upstairs, 436-4418

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Road, 484-7751

BLACK DOG FREEHOUSE 10423-82 Ave, 439-1082

THE BLIND PIG 32 St, Anne St, St. Albert, 418-6332

BLUES ON WHYTE 10329-82 Ave, 439-5038

BOOTS 10242-106 St, 423-5014

BUDDY'S NIGHTCLUB 11225 Jasper Ave, 488-6636

CAFÉ SELECT 10018-106 St, 428-1629

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Pacific heights

Opera and theatre stars work together on R&H classic *South Pacific*

By ALLISON KYDD

Many would envy me at this moment, as I sit in the rehearsal hall of Edmonton's Jubilee Auditorium with my notebook at my elbow, but I'm scribbling very little. After all, a musical legend is coming to life before my eyes. It's *South Pacific*, the last production of the Edmonton Opera's 40th anniversary season.

Much of the wonder and excitement has to do with the skill of the professionals in charge: artistic director Brian Deedrick, conductor Peter Dala, choreographer Allison Grant. Anyone who feels process, and not just results, are what's important has to appreciate this trio's meticulous attention to detail. Then there are the stars.

Representing the world of opera are soprano Tracy Dahl, baritone Theodore Baerg and mezzo-soprano Rebecca Haas. Dahl, who got her start in musical theatre, is utterly convincing as the blithe and girlish Ensign Nellie Forbush—she can even do cartwheels! Though her other roles this season have been in the serious classical vein (Mahler, Strauss, Donizetti, Léhar), she has no difficulty switching gears. Meanwhile, Haas, who played Katisha, the memorable daughter-in-law-elect in last season's *The Mikado*, promises to be equally engaging as the manipulative Bloody Mary. Haas, who hopes to bring her one-woman

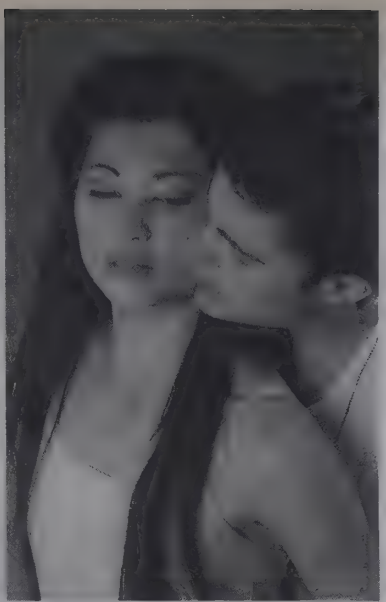
show *Wanna Sing a Show Tune* to Edmonton later in the year, has so many comedy credits, one almost forgets she has Handel's *Messiah* and other oratorios in her repertoire.

The operatic principals say they are learning a lot from the theatre people in the production, which bursts with such familiar Edmonton performers as Jeff Haslam, Mark Meer, John Ulyatt, John Wright and David McNally. "At first, I felt intimidated by how good the actors were," says Haas, who confesses that apart from taking a class or two, she "hasn't done actual theatre since high school."

BAERG, MEANWHILE, can be forgiven for feeling a little less daunted by

PREVIEW OPERA

the task before him. Though his character, Emile de Becque, is the romantic lead and the noblest visage in the current production, it's not a difficult role compared to, say, the title role in Alban Berg's *Wozzeck*, which he played for Pacific Opera Victoria in February of 2003. That's not the point, however, says Baerg. It's about "being available," and that's what he teaches his voice and opera students at the University of Western Ontario. "If you want a career in North America," he says, "you have to be available."



While Baerg's method of learning a role begins with analyzing the music and "being honest to what the composer is doing," he also pays attention to theatrical elements—and de Becque does more than just stand around and watch the women swoon. "[He] has a life maturity about him that has to be communicated," Baerg says. "He too is set apart." In spite of many light-hearted scenes, Baerg believes the moral centre of the story is racial prejudice. While tormented Wozzeck is a homicidal madman, de Becque is only guilty of self-defence and marrying an island woman. But don't let me give the story away. ☉

SOUTH PACIFIC

Jubilee Auditorium • Sat, Apr. 24 (8pm),
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Indie rock

Continued from page 21

1993 isn't necessarily a bad thing, especially when you've got the cred to back it up. Simpson spent the better part of the '90s in Durham, North Carolina, a mere seven-inch-Frisbee toss from Chapel Hill, the college town which midwived the birth of indie and gave us Archers of Loaf, Superchunk and Polvo.

This Civil Twilight are far from being indie-rock revivalists, though. "I'm not listening to the same records as I did in '96, largely because a lot of good records have come out since then," contends Simpson, whose current faves include Les Savy Fav, Interpol and Pretty Girls Make Graves. "I'd say changes in our sound have more to do with what, collectively, we're able to imagine and then to pull off."

IN THE OTHER CORNER is Champion, Alberta. Having formed together two years ago, the Champs (who are in their mid-20s) are indicative of all things New School indie rock: their sound is increasingly driven by keyboards, there's nary a distortion pedal

in sight and they espouse an eclectic minimalism—both sonically and aesthetically—that's miles removed from the slacker ethos embodied by Steve Malkmus's Pavement and Lou Barlow's Sebadoh. Equally, frontman Rob Wood runs an online music community, namechecks Basement Jaxx and is just as likely to fire up his laptop as plug in a guitar.

So what makes them an indie rock band, then? Last year, the band issued their fabulous debut EP *The Silk Purse* via home-pressed CD-R, the group still favours gaunt sonics over easy listening and their sound takes bits of Sonic Youth, New Order and Belle and Sebastian and funnels it into an angular, post-rock delivery.

Perhaps what separates the two bands and their respective schools of thought the most is eclecticism. Whereas a lot of indie kids from the past have worn their musical tastes as a badge of honour, today it's not unusual to see kids quoting 50 Cent and digging on Death Cab for Cutie. And with producers like the DFA and the Neptunes calling the shots both on the dance floor and from behind the record shop desk, in some ways the music world has never been smaller.

"I'm guessing that the capacity of the web to enable music-sharing has produced a tendency toward eclecticism that is distinct to the current moment," Simpson agrees. "These are developments that, as a crusty Luddite, I don't pretend to understand."

"My tastes are really broad," says Champs singer Rob Wood. "I listen to just about everything. I don't think there's any sonic innovation coming from rock music—all the cool sounds are coming from pop records."

Differences in delivery, tastes and direction may separate the two bands, but what ties them together is a devotion to keeping it real and flogging the road less travelled, musically speaking. "I guess I'm less convinced by the force of 'indie' as an ethic than as a mere description," Simpson says. "We play rock music—that's the better, shorter answer."

"Music is always changing and evolving," continues Wood. "Maybe 2004 will be the year that everybody digs out their Pavement albums again." ☉

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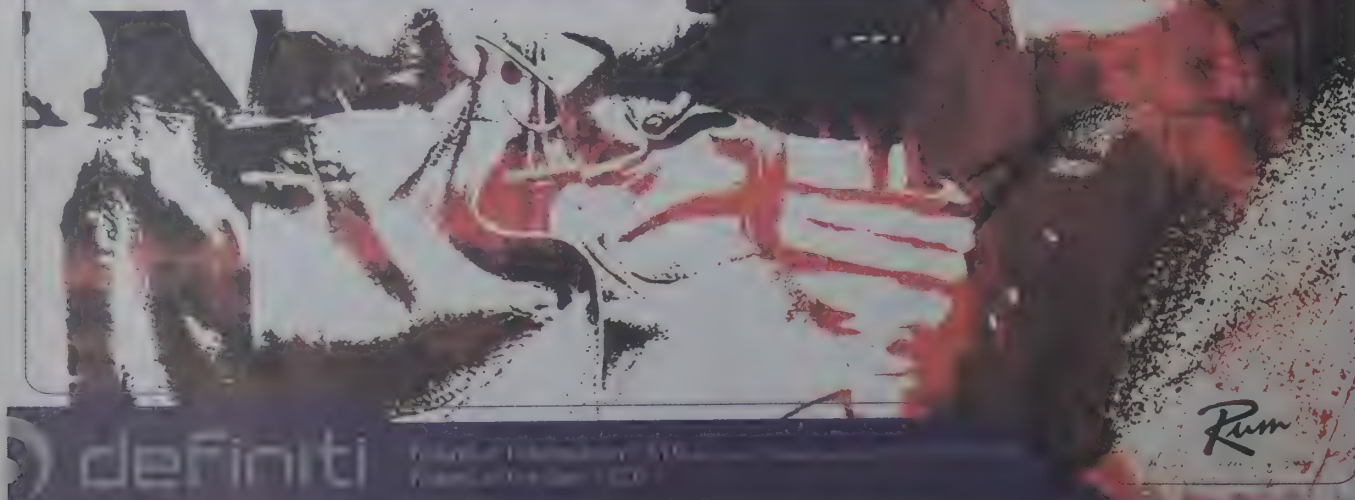
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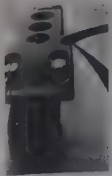


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BY DAVID STONE

Dirty Mary

The Gravity Collective • With Eshod Ibn Wyza, Lane Arndt and Dustin Cole • Powerplant • Sat, Apr 24

With our culture well past the point of image overload, it's reassuring to hear that some pictures can still elicit a strong reaction. If you look closely at the picture of the Virgin Mary on the cover of *New Music for Modern Pornography*, the new album by the Gravity Collective, you'll realize it's actually a mosaic consisting of wee bits of, well, naked ladies.

That fact alone caused a substantial delay in getting the CD made. "The artwork took the most time to do," explains keyboardist David Aide, "because after we figured out how we were going to do it, we had to find someone to do it. We ended up having to go to Toronto. But some graphic artists refused to do it because they felt it was pornographic."

But the strong reaction the image elicits is precisely the reason the band—Aide, guitarist Cameron Dahl and drum-

mer William George—adopted it. This is art for art's sake, Aide says, and you have to take it for what it is. "We just thought of two things that were perfect and pure—sexuality and religion," he says. "And as soon as we create an industry or structure for it, you create rules that weren't there, and it affects the self."

It's a philosophy that has ruled the band since its inception. Inspired by the groove of dance music, the trio opted to make beats normally reserved for machines with their bare hands. The result is a percussive journey that is as far from noodling jazz as you can get, and they're arguably one of the first bands of their kind in the city. "There have been other bands coming

"We just thought of two things that were perfect and pure—sexuality and religion."

along," Aide says, "and that's lit a bit of a fire underneath us."

The band headed into the recording process with no songs written, preferring instead to improvise grooves and riffs until a structure emerged. The songs grew organically, and so did the band, who invited guest vocalists to contribute to the tracks as they began taking shape.

With an album behind them and live shows ahead of them, the band's methods have come back to haunt them a bit. "Now we have to go back and learn what we did," Aide laughs.

"And that's tricky."

Leaf encounter

Four Twenty: A New Dawn • DecaDance/Twilight • Sat, Apr 24

Those who appreciate a toke every now and then might enjoy the allusion in the name of Subterranean Sound's annual beat bash, but like the flyer says, keep the herb at home—this isn't a smoke-out. "Come correct or don't come at all," reads the bottom of the flyer. And there's lots of reasons to come correct, good readers.

Check this out: local techno don Tryptomene is digging deep into the crates to lay down an old school set, while CJSR host MuMps (from *The Plat-form*) is laying down a chilled-out hipster set with Shortee, not to mention a barrage of superb bass attacks from the likes of Degree, Dreadnought, Matt Hatter and breaks queen Sweetz, among others. Get your tickets at Foosh or Jupiter Cannabis for a mere \$12, or cough up \$15 at the door.

Other events coming up worth grabbing a ticket for include the latest installment in Mayhem Productions' *Vinyl Fantasy* parties, which is taking place on Saturday, May 8, and the long-overdue arrival of British duo *Way Out West* at Escape Ultra Lounge on Wednesday, May 12, as part of the Smirnoff Experience. Not only are Nick Warren and Jody Wister-noff playing DJ sets, but there's also an hour-long live set including the group's new singer, Omi. Intense! ☼

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NEW SOUNDS

**KAROLYN MARK
AND THE NEW BEST FRIENDS**
*THE PROS AND CONS OF
COLLABORATION*
(MINT)

There's not a single singer/songwriter on the planet who can capture the feel of a party better than Carolyn Mark. Not necessarily wild, drunken orgies, either—although "Hangover," from her new disc *The Pros and Cons of Collaboration*, does a pretty great job of describing the head-pounding aftermath of a night-long drinking binge. ("Oh the pain!" she moans, all but clutching her head in agony. "Oh the pain! Oh the horror and pain!")

Instead, some of the best tunes on *Collaboration* consist of Mark's rambling, funny evocations of smaller dinner-time get-togethers and nights out on the town. On "Chantal and Leroy," Mark goes barhopping with two of her friends (the owners of a "sublet love nest"), and her account of their activities is so lively you can't help but wish you'd been asked along: "While I found

a place to ditch my glass/Chantal pissed under the underpass/And Leroy he was pouting so we grabbed his shadow's ass." And on "Yanksgiving," Mark talks about spending American Thanksgiving with some buddies in Washington—when Toby Keith performs the halftime show during a televised football game, Mark exclaims to her host, "Oh my God, Jon, can you believe this shit?"

Mark has one of the most appealing personalities in all of Canadian music: the down-to-earth, fun-loving gal whose only fault is that she drinks a bit too much—if you're uptight enough to consider that a fault. Her lyrics are always fresh, funny and completely free of bullshit: "Baby's got one big regret/One big regret, it's true/More in love with this cigarette/Than I'll ever be with you," she sings on "2 Days Smug and Sober." Who can resist a woman who croons wistfully about "totally dreaming about Vincent Gallo again" or confesses to lifting the best line in one of her songs from a Charles Portis novel or concludes a disc with a hilarious "closing credits" track that announces that the album

was brought to you by "Bin 555 and beaver-flavoured chips"? Short answer: nobody. ★★★★★ —PAUL MATWYCHUK

VARIOUS ARTISTS
THE OC: MIX 1
(WARNER SUNSET)

If there's anything journalism teaches you, it's never to presume. A glance at the tracklist for this tie-in for the Fox-TV prime-time sudser might make you think the show is actually worth watching. Here you've got leftfield gems like South's acoustic epic "Paint the Silence," the Doves masterpiece "Caught by the River" and Turin Brakes' "Rain City." In fact, it's a pretty tight package of sophisticated pop, a rather savvy mixtape made by a cool friend who's uncovered some pretty tunes by Finley Quayle ("Dice"), Spoon ("The Way We Get By") and the 88 ("How Good It Can Be"). How bad could the show be? Well, it was enough to make me tune in last week and shudder at the horrifically wooden acting and utterly implausible situations that make *Beverly Hills 90210* look like *Glengarry Glen Ross*. In fact, the show sort of cheapens the good taste of whoever compiled this disc, leaving you to wonder whether they've compromised themselves. But that would be presumptuous. ★★★ —DAVE JOHNSTON

MINUS STORY
THE CAPTAIN IS DEAD
LET THE DRUM CORPSE DANCE
(JAGJAGUWAR)

There's something awfully playful and infectious about this Lawrence, Kansas

foursome. Despite their attempts to dress up their music with as many layers of guitars, keyboards and studio trickery as possible, the charm of Minus Story is that each and every track on their third album is simply another stab at joyous cacophony. Nick Christus clatters away at the drum set like a three-year-old banging away on pots and pans, and the vocals of Jordan Geiger and Andy Byers sound as though they're reinventing schoolyard rhymes with a rock edge.

Sure, all the precious caterwauling will undoubtedly inspire the too-cool-for-school set to foist the dreaded "post-rock" tag on Minus Story. But truthfully, the music would be strong enough to stand on its own merits even if all the bells and whistles were taken away. Cohesion is obviously not a worry, but in the end it really doesn't seem to matter. Minus Story are all about bringing the noise—and I say turn it up! ★★★★★ —STEVEN SANDOR

VARIOUS ARTISTS
URBAN BEAT REGGAE:
DANCEHALL MASSIVE CULTURE
(HEARTBEAT)

After eight years, Heartbeat Records has finally released a follow-up to their first *Urban Beat Reggae* compilation. Was it worth the wait? Well, maybe not eight years' worth, but it's still a solid collection that seems interested primarily in bridge-building and bringing more people to the sound.

To this end, the album includes such top-selling crossover Jamaican artists as Sean Paul, Beenie Man, Beres Hammond, Lady Saw and Dawn Penn,

SMAC is playing? oooh. I might have to get liquored up...

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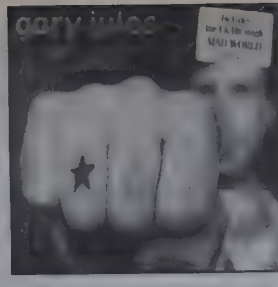
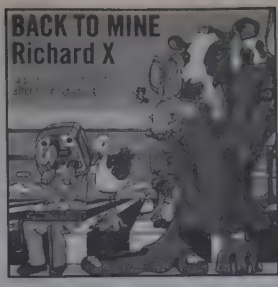
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as well as top-level artists like Tony Rebel and Anthony B—all in all, an expectation-raising lineup. But while it's a well-produced anthology that will help move any party along, it might be a little too polished for the hardcore dancehall crowd whose allegiance will already be tested by the presence of so many club-oriented remixes. In fact, this whole album lacks rawness and deep groove, perhaps because of its desire to appeal to a more urban American audience. It should have no problem accomplishing that—most of these tracks could easily slip into the repertoire of any enterprising dance club DJ. ★★★★★ —JAMES ELFORD

RICHARD X
BACK TO MINE
(DMC)

The electroclash movement plundered the '80s by updating the shit out of it in a series of nearly apologetic remixes, as if the era were something to be

embarrassed about. Richard X shows no such shame—he seems to like the funny little decade just fine. Classic and unaltered numbers like Animation's "Obsession," a favourite of *Fashion Television*, and Trans X's "Living on Video" sit prettily in his eclectic installment of the *Back to Mine* chillout series even though both would still kick ass on any dance floor. But it's the blend of old and new stuff that really gives Mr. X's mix a timeless appeal. Any mix that can time travel between the eerie soundtrack work of John Carpenter's "Assault on Precinct 13" to modern tunes from crazy divas like Kelis (with "Young Fresh 'n' New") and Goldfrapp's dusky "Black Cherry" while also channeling Heaven 17's "Let Me Go" warrants respect. And the inclusion of Jona Lewis's goofily self-explanatory "You'll Always Find Me in the Kitchen at Parties" prove that in spite of his obvious tastes, Richard X doesn't take himself too seriously. ★★★★★ —YURI WUENSCH

GARY JULES
TRADING SNAKEOIL FOR WOLFTICKETS
(UNIVERSAL)

If it weren't for *Donnie Darko*, it's likely San Diego singer/songwriter Gary Jules would have continued toiling away in coffee shops. Instead, thanks to the overwhelming popularity of Jules's cover of Tears for Fears's "Mad World," coffee shops around the world will now percolate and steam your latte to the rhythm of the spare melodies of *Trading Snakeoil for Wolf Tickets*. It's not an awful record by any stretch, though—there's a meditative, hypnotic quality to Jules's performances which never spills over into self-importance. His ode to the City of Angels, "DTLA," is a clap-happy ditty, and probably the most propulsive bit of work on the whole album; most everything else is brought close to the mic, the words sighed rather than roared. It's a nice patio record, that's for sure. And it's not nearly as freaky as *Donnie Darko*. ★★★★★ —DAVE JOHNSTON

QUICK SPINS BY WHITEY AND TB PLAYER

The Dream Syndicate
The Complete Live at Rajl's (Rykco)
Precariously walks the fence between brilliance and mediocrity, then suddenly trips over the blandest version of "All Along the Watchtower" ever committed to tape and falls headlong into the compost heap.

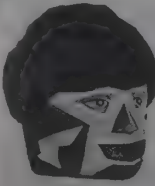
Mr. Now
It's Plow or Never (Crusty)
Childish acoustic wank for warehouse drones and guys who think taking a shit is hilarious dinner conversation.

Pre)thing
22nd Century Lifestyle (V2)
What a bummer! You grind it out for 15 years, finally get signed, record a high-profile album and then suffer a massive coronary and die face down in the muck. Good bye Mr. Rust.

Epique, we hardly knew yal! Sadly, under all the critical eulogizing there lies a fairly solid (albeit conventional) rock record.

Blondie
The Curse of Blondie (Sanctuary)
Hearing Deborah Harry sing about "what you got hiding in your body cavity" is as sexy as helping grandma with her suppositories. But despite the crippling imagery in the first track, Blondie (thankfully) returns to '80s form for the remainder of the disc.

Orgy
Punk Static Paranola (Astro America/D1)
Listening to this disc is a lot like what I imagine watching a real-life orgy would be like—people taking themselves way too seriously, awkward dialogue and a general sense of embarrassment all around.




CAGE MATCH OF THE WEEK

Ringo Starr and His All-Starr Band
Live 2003 (Koch)

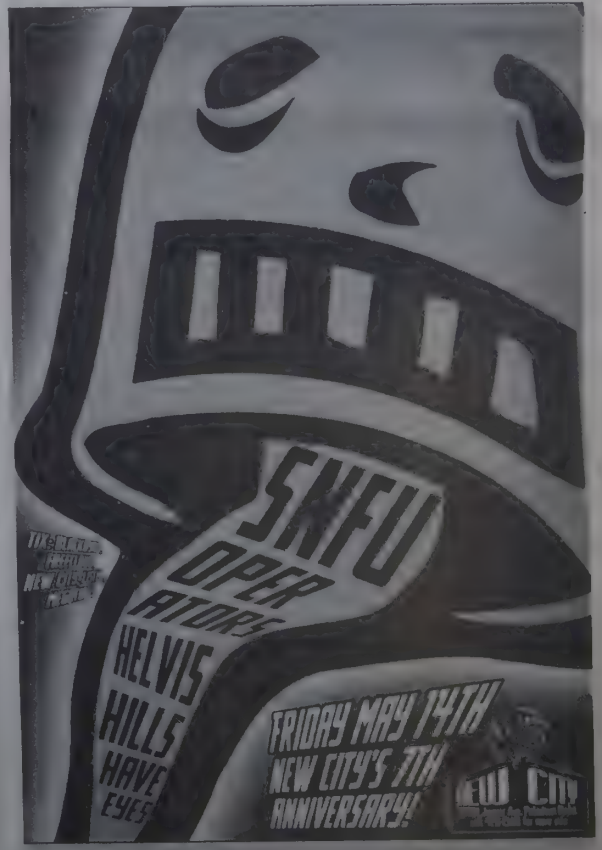
vs.

Various Artists
Songs Inspired by The Passion of the Christ
(Universal)



In a match-up of Biblical proportions we have one of Liverpool's favourite sons taking on the son of God. In this corner we have Jesus "Saviour of Your Soul" Christ fronting a divine group of artists that includes Hank Williams, Leonard Cohen and Bob Dylan. In the other corner we have the "funny" Beatle and his "All-Starr" Band, featuring Colin Hay, John Waite and Sheila E.

Ouch. While I have to question the whole "inspired by the film" bit (I believe Mr. Williams passed on a while ago...), *The Passion* is still a quality listen. On the other hand, Mr. Starr and his All-Stars can barely hide the stink of desperation that pervades *Live 2003* from the get-go. Each of Ringo's friends gets a chance to sing their one big hit before the inevitable group rendition of "With a Little Help From My Friends" ties things up in a big pat-each-other-on-the-back Kumbaya kind of way. Bigger than Jesus, my ass. Son of God in a landslide.



There is no joy in *Dogville*

Mighty Lars von Trier has struck out with pretentious avant-garde epic

By JOSEF BRAUN

Lars von Trier's *Dogville* is certainly the Danish provocateur's most ambitious film to date: a three-hour, fable-like descent into hell with a dazzlingly talented cast of international stars playing roles straight out of Thornton Wilder's *Our Town*. It's set in Colorado during the Depression and shot inside a bare studio where the sets are repre-

sented by little more than chalk outlines. It's also the most frustrating wreck of a movie von Trier has ever unleashed, a facile, excruciatingly self-indulgent exercise in misanthropic moralizing that would have been far better served at half its absurd length. (If it weren't for the array of talent on display, the film's many misguided, if novel, design concepts and one or two inspired heights of typical von Trier sadism, *Dogville* could be more easily dismissed as simply a piece of shit.)

That opening paragraph would, I'm sure, suit von Trier just fine, since he hungers for nothing more than a strong reaction. But is *Dogville*'s combination of shallowness and blowhard pretentiousness really something to get excited over? Because these characteristics—oh! I forgot to mention boringness!—are precisely what lie at the heart of *Dogville*'s disappointments. (Disappointing for me, at least, because I've usually been a von Trier defender and *Dogville* seemed set to be his best work.) Metaphors clamour with the subtlety of wrecking balls: a woman named Grace (Nicole Kidman, in a performance much better than her material), on the run from a mob for reasons unknown, takes shelter in the quaint and remote town of Dogville, where she befriends and eventually

develops romantic feelings for a guy named Thomas Edison (Paul Bettany). No, really: Thomas Edison.

The film's design and camerawork, though boldly theatrical in a 1930s avant-garde sort of way (the mime work's a little hard to take), is either painfully obvious (the lack of walls symbolizing the inability to keep things private in small towns) or simply nonsensical. Von Trier's usual jittery handheld camerawork abounds, yet it feels like a pose left over from his Dogme experiments—with everything in *Dogville* so thoroughly premeditated and contained, are we really meant to buy into this documentary-style photography? Is



this actually supposed to feel on the fly or improvised, as though the camera could barely keep up with the actors? (A shot of Kidman glimpsed through a sort of shroud, is both the best image in the film, and the rare one where the camera holds still.) Actors don't even get to do that much in *Dogville* because von Trier has an unseen John Hurt read endless, *Our Town*-style voiceover narration that tells us what the characters are feeling and doing instead of letting them show us.

DOGVILLE ASPIRES to lay bare the evil of Wilder's simple, small-town America, but von Trier invests his story with so little humanity to begin with, and is so resigned to keeping his characters one-dimensional, that the ostensibly hidden darkness comes as no surprise at all—especially if you've seen a von Trier film before. For every scene of *Dogville* save the last, von Trier takes Kidman's trusting, pure-hearted maiden and slowly tortures her for her goodness (or, in von Trier's spin on things, stupidity) the same way he tortured Björk in *Dancer in the Dark* and Emily Watson in *Breaking the Waves*—in fact, like Watson, Kidman is repeatedly sexually manipulated and humiliated and finally becomes the town whore. (If anything is more guaranteed in von Trier's films than the defilement of feminine purity, it's the base instincts of every male in sight to rape what they cannot seduce.)

Grace, at first a figure of suspicion in this puritanical town, becomes utterly consumed by it. The difference here is that von Trier lets her exact her revenge in the end—though he manages even to bungle this by filling the film's final chapter with protracted, nearly incoherent monologues about ethics and arrogance which, like so much of the film, practically dare you to take a nap.

But the final chapter doesn't provide us with the last of von Trier's misfires: just as his narrative was lifted from superior tales of misanthropy such as Paul Bowles's "A Distant Episode," Shirley Potter's "The Lottery" or Friedrich Dürrenmatt's play *The Visit*, von Trier also appropriates dozens of great works of photography from the likes of Dorothea Lange and Jacob Holdt during the closing credits. While David Bowie's "Young Americans" plays, these images of homelessness, poverty, death and despair flow past in a slideshow that von Trier knows is bound to affect anyone in the audience with an ounce of humanity. But it's a desperate, last-minute ploy to win our sympathies and reward our sticking with *Dogville* by giving us the emotional wallop that von Trier can't quite manage to get across on his own. ☹

DOGVILLE

Written and directed by Lars von Trier • Starring Nicole Kidman, Paul Bettany, Patricia Clarkson, Philip Baker Hall, Lauren Bacall and John Hurt • Opens Fri, Apr 23

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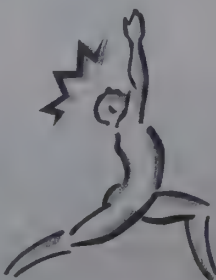
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Bastards of Young

Neil Young's *Greendale* is a Shakey attempt at a folk-rock allegory

BY BRIAN GIBSON

Neil Young has called his latest album, *Greendale*, a "musical novel." His film *Greendale*, then, would be a "musical literary adaptation," I guess, although it's really a lip-synched drama set to bluesy, folky rock, taking place in a world imagined in 10 songs.

Neil Young has a few roles in the film: as cinematographer, as director Bernard Shakey, editor Toshi Onuki and a brief on-camera appearance as Wayne Newton. Plus, of course, he wrote all the songs that he and his band Crazy Horse perform throughout the film, characters occasionally mouthing the words.

Chapters named after the song titles open with the camera panning over a hand-drawn schematic of the town, then zeroing in on a sketched locale, which morphs into a real place. *Greendale* is mapped around the three generations of the Green family—Grandpa and Grandma Green (Ben and Elizabeth Keith), Earl and Edith Green (James Mazzeo, Pegi Young), Sun Green (Sarah White) and Cousin Jed (Eric Johnson)—and set mostly on Edith's and Earl's "Double E Rancho" on the outskirts of town. The Greens are a quasi-Midwest family, all folksy and earth-loving, who live near the West Coast. Earl is an artist, while Sun Green becomes a protester and environmental activist. Grandpa mock-sings about how "a little love and affection/in everything you do/will make the world a better place/with or without you." But when Jed, the black sheep of the family, shoots a cop who pulls him over for speeding, the Greens' world begins to fracture.

Young strains to create an allegory between the Greens' experiences and post-9/11 events in the U.S., but

the odd mix of right-wing anti-government rhetoric and hippie ideology quickly becomes muddled. Sun Green's condemnation of "Powerco" comments on corporate America's



many recent scandals, while Young's lyrics on "Leave the Driving" chastise the Bush administration: "Leave the

driving to us/and we'll be watching you/no matter what you do/and you can do your part/by watching others too." But the survivalist Jed is confusingly merged with a Devil figure, while a chapter involving Earl in a motel is too strange to work, and the paintings in the film are never tied into Young's wider concerns.

THE FEMALE FIGURES, save for Sun, are weakly drawn. And the FBI is

portrayed as such a bunch of low-down baddies that one agent shoots a cat while another plants a bag of weed in a suspect's bedroom. By the end of the film, when the cast all gathers to sing "Be the Rain," Young's parable has fallen back on timeworn '90s enviro-pieties: "Mother Earth has many enemies/There's much work to be done"; "Save the planet for another day."

Right from the opening shots of a white picket fence and an American flag to sunlight trying to break through grey clouds, Young spells out his message. As unsuited as his dictums become, the grit and grain of the Super-8 film images often create a textured visual accompaniment to the music. A short, elegiac song describing Grandma Green bringing dinner in from town to her husband, unaware of the tragedy that's unfolded at the ranch, is shot with an air of hovering sadness. When Sun dances while her parents are

out, the house flickers and glows with rays of electric light.

And while Young's film falters as a socio-political fable, it's worth seeing if you like the man's music. The 10 songs are heart-pumping, foot-thumping rock numbers—particularly "Falling From Above," "Devil's Sidewalk" and "Sun Green"—driven by pounding percussion and grinding guitar. Even the naive closing anthem beats out a resonant tune even as it hammers home Young's laboured point.

At a time when the visuals in so many movies drown out weak storytelling and flailing dialogue, Neil Young's made an oddity: *Greendale* is a film better heard than seen. **D**

GREENDALE

Written and directed by Neil Young • Starring Sarah White, Eric Johnson and Ben Keith • Zeidler Hall, The Citadel • Fri-Mon, Apr 23-26 (7pm) • Metro Cinema • 425-9212

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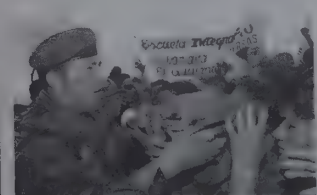
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Cruel summit

Touching the Void tells the most harrowing mountaineering story of all time

By STEPHEN NOTLEY

T*ouching the Void* is a documentary, and it starts out with clips of its two heroes, Joe Simpson and Simon Yates, discussing what hap-

pened, so from the very beginning we know they're both going to make it. Whatever happens on that mountain, they're gonna be okay. But

somehow it doesn't matter; our knowledge can't distance us from the tension and the fear and the horrible moment-to-moment surety of death that runs through this film as these two guys face some of the most excruciating tests of will and courage imaginable.

In 1985, Simpson and Yates set out to scale the west face of the Siula Grande mountain in the Peruvian Andes, and from the very beginning it's obvious this is hard, scary, dangerous work. Other expeditions had made the attempt and failed, so the two knew it was tough, but as Simpson narrates, "We just thought we were better than them." Soon Simp-

son and Yates' dramatized stand-ins are chipping away at the ice and snow, hauling themselves up inch by inch, the steel claws of their climbing boots scrabbling away at the rock face looking for any crack for a second's purchase. The narration fills us in on the gritty details of mountain climbing, the difficulty of melting snow to drink and the utter reliance a climber has on his partner. We see the cold bite deep, snow boiling off the peak in huge sheets, crusting the climbers' faces and fingers with ice. The narration describes the slope, huge flutings of powder that crumble away under the stroke of an ice axe. By the time they get to the summit, we know how hard this is. But at least the up part is done—getting down should be a lot easier, right?

REVUE DOCUDRAMA

Not this time. Simpson narrates how at one spot on the descent "the pick went in, made a strange sound." It gives way and Simpson drops and lands and screams; his leg is broken, the lower leg bone driven up through his knee. Suddenly death is there for both of them. Yates knows that with one of them crippled, chances are neither of them will make it off the mountain. Nonetheless Yates tries, slinging two ropes together, lowering Simpson partway until he can secure himself, then descending to join him and repeating the process. Except eventually Simpson starts to slide, slip, race down the slope and

over a cliff to hang uselessly, helplessly. Time passes, Yates starts to slip and he makes the only decision he can: he cuts the rope, sending Simpson plunging to certain death into a crevasse.

THE DOCUMENTARY STYLE of *Touching the Void* pulls us into the story. As we see the events unfold Simpson and Tate explain how it felt what they were thinking, and they were not happy thoughts. From the outside, with the perspective of time this would seem like an inspiring story, but while it's actually happening there's no inspiration or plucky "I-can-make-it" hope. It's confusion and helplessness and frustrated rage at the certainty of death, horror and guilt over having condemned a friend to die. The two narrators speak frankly; at one point Yates admits he thought of coming up with a story that would make him look better, at another Simpson describes how even in the blackest moments it never occurred to him to pray.

And yet somehow they make it. I'm not gonna tell you how, but it's an excruciating ordeal, a teeth-clenching, pain-filled journey that makes Jesus's cross-carrying hike in *The Passion of the Christ* look like a day at the beach with three hot chicks. It's a harrowing portrait of will and it'll scrape you to the bone. Check it out. **B**

TOUCHING THE VOID

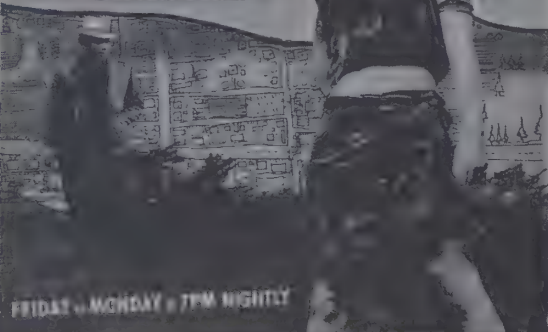
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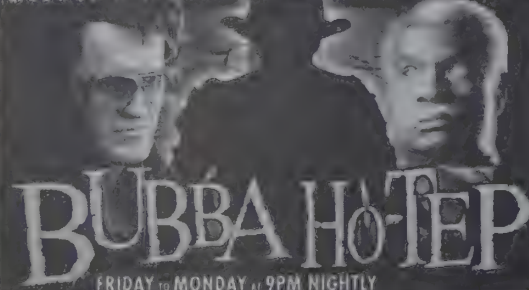
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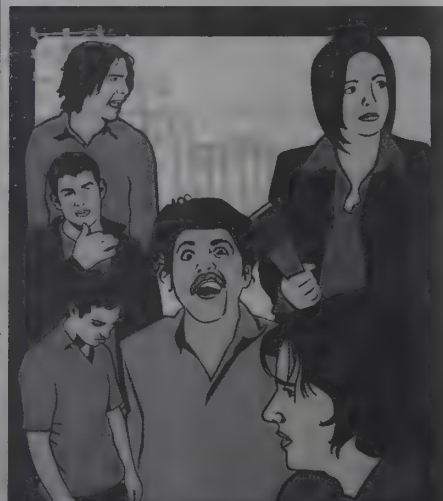
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The still-talented Mr. Ripley

John Malkovich exudes conscienceless charisma in creepy *Ripley's Game*

BY BRIAN GIBSON

Everyone's favourite sexually ambiguous psychopath is back. Two years after *Ripley's Game* premiered in Europe, it's now been released straight to DVD on these shores. You may remember Tom Ripley from Anthony Minghella's 1999 film *The Talented Mr. Ripley*, based on Patricia Highsmith's 1955 novel about a young American sent to bring a rich man's spoiled son back from Italy. Ripley, as played by Matt Damon, was a scheming, sexually confused cipher who loved then killed the snotty playboy and took over his identity.

It's more than four decades later now (though Highsmith's book, the third of the five Ripley books, was written in 1974) and so, believe it or not, this Ripley is played by John Malkovich. With his coldly delivered lines and a bald pate that practically screams "evil genius," Malkovich out-Hannibals Anthony Hopkins as

a methodically mad monster. And while *The Night Porter* director Liliana Cavani's film is not as stylish or psychologically nuanced as Minghella's adaptation, *Ripley's Game* draws you in with its virtuoso performances and moody aura of menace.

Three years after a colder and more brutal Ripley rips off Reeves (Ray Winstone), a former partner, and a Berlin art dealer, Reeves tracks Ripley down at his resplendent palazzo in Italy and demands that Ripley help him kill a Russian rival back in Berlin. Ripley suggests that he enlist innocent Jonathan Trevanny (Dougray Scott), a local picture framer with leukemia.

REVIEW VIDEO

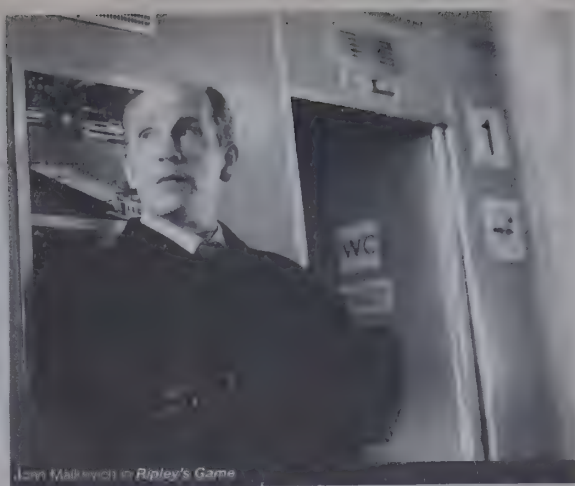
Trevanny reluctantly agrees, if only to secure money for his family after he dies, but he soon finds himself in way over his head.

Ripley's "game" seems a bit too whimsical—he only targets Trevanny because he insulted him at a party—but its violent consequences are chillingly tragicomic, from a train washroom full of bodies ("It never used to be so crowded in first class," observes Ripley) to a room full of mantraps. The film has an oddly timeless look, and Cavani

lends the film several Hitchcockian touches, from the requisite shot of a spiral staircase to a chilling murder at an insect exhibit.

THE FILM IS SORT OF a twisted version of Jonathan Glazer's *Sexy Beast*, where Winstone played a retired safe-cracker who's tracked down in Spain by a ruthless London henchman (Ben Kingsley) and strong-armed into doing another job back in England. Here, Winstone crackles as a raging, cajoling, foul-mouthed gangster, while Malkovich puts his stamp on Ripley as an utterly content, conscience-less killer. (Ripley has seen his share of screen incarnations: Dennis Hopper in Wim Wenders's 1977 film *The American Friend*, the first adaptation of *Ripley's Game*, and Alain Delon in *Purple Noon*, a 1960 French adaptation of *The Talented Mr. Ripley*; an upcoming version of *Ripley Under Ground* titled *White on White* stars Barry Pepper as Ripley).

Malkovich exudes calm evil in every scene, delivering some sparkling lines of icy dialogue ("You know, Reeves, there's something of the mudslide about you. Some primal urge to bring everything down with you"). We learn more about Ripley's background and his present character: Ripley is married, but his



John Malkovich in *Ripley's Game*

bisexuality is hinted at: he sodomizes his boyish-looking wife, bakes a soufflé, sews and eventually inspires a perverse trust in Trevanny.

Dougray Scott makes it plausible that an ordinary man would, because of his terminal illness and issues of sexual inadequacy, become a hired killer. But as he is forced to lie to his wife Sarah (Lena Headey) and finds it hard to shake off the demands of the ruthless Reeves, Trevanny becomes more hollow-eyed and haggard, the guilt of his newfound profession weighing him down.

Midway through, Ripley tells Trevanny, "I lack your conscience. When I was young that troubled me.

It no longer does. I don't worry about being caught because I don't believe anyone is watching." But we do watch Ripley—we're enthralled by his calculating ruthlessness. The most unsettling suggestion in *Ripley's Game* is the notion that fascism and murderousness can be fascinatingly beautiful and inspire blind faith. Malkovich's Ripley wins this game by sucking the viewer in, making us his willing accomplices. ●

RIPLEY'S GAME

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Bubba Ho-Tep (M) Bruce Campbell and Ossie Davis star in *Phantasm* director Don Coscarelli's offbeat horror movie about a Texas nursing home where an aging Elvis Presley and a senile black man who believes he's actually John F. Kennedy do battle with a soul-sucking Egyptian mummy. *Zeidler Hall, The Citadel*; Fri-Mon, Apr 23-26 (9pm)

Deconstructing Supper (M) Canadian chef John Bishop goes on a fact-finding mission about genetically modified food in this globetrotting documentary by Marianne Kaplan and Leonard Terhock. *Zeidler Hall, The Citadel*; Thu, Apr 22 (6:30pm)

Dogville (CO) Nicole Kidman, Paul Bettany, Stellan Skarsgård, James Caan, Patricia Clarkson, Lauren Bacall and Philip Baker Hall star in *Dancer in the Dark* writer/director Lars von Trier's Brechtian allegory about an idyllic American small town that agrees to shelter a beautiful female fugitive, but ends up self-righteously enslaving her instead.

Greendale (M) Eric Johnson, Ben Keith, Elizabeth Keith and Erik Markgard star in writer/director Neil Young's offbeat film/concept album hybrid about a political awakening that takes place in a small town in northern California. Featuring new songs by Neil Young and Crazy Horse. *Zeidler Hall, The Citadel*; Fri-Mon, Apr 23-26 (7pm)

Man on Fire (CO, FP, L) Denzel Washington, Dakota Fanning and Christopher Walken star in *Top Gun* director Tony Scott's glossy revenge flick about a former U.S. Marine who takes a job as a bodyguard for the daughter of a wealthy family in Mexico City that has been targeted by a gang of kidnappers.

13 Going on 30 (CO, FP, L) Jennifer Garner, Mark Ruffalo, Kathy Baker and Judy Greer star in *Tadpole* director Gary Winick's comic fantasy about a gawky 13-year-old girl who wakes up one morning as her gorgeous, successful 30-year-old self as a result of a magical wish.

Tookey Gomerberg: A Video Memorial (M) A compilation of short films featuring the late Edmontonian politician and environmental activist. *Zeidler Hall, The Citadel*; Thu, Apr 22 (9pm)

Touching the Void (CA) Joe Simpson, Simon Yates, Nicholas Aaron and Brendan Mackey star in *One Day in September* director Kevin Macdonald's documentary about Yates's astonishing, harrowing struggle to survive a disastrous mountaineering expedition in the Peruvian Andes. Based on the book by Joe Simpson.

FIRST-RUN MOVIES

The Alamo (CO, FP) Dennis Quaid, Jason Patric and Billy Bob Thornton star in *The Rookie* director John Lee Hancock's historical epic about the famed 1836 siege in which a small cadre of less than 300 men made a doomed effort to defend a fort in San Antonio from the much larger Mexican army.

Connie and Carla (CO, FP) Nia Vardalos (who also wrote the script), Toni Collette and David Duchovny star in *The Santa Clause 2* director Michael Lembeck's gender-bending comedy about a pair of female dinner theatre singers who hide out after witnessing a Mafia hit by posing as drag queens.

The Corporation (P) Directors Mark Achbar (*Manufacturing Consent*) and Jennifer Abbott's provocative documentary about the psychopathic, conscienceless inner workings of the corporate mind. Featuring interviews with Naomi Klein, Noam Chomsky and Michael Moore.

Dawn of the Dead (CO) Sarah Polley, Ving Rhames and Mekhi Phifer star in director Zack Snyder's remake of George Romero's satirical 1978 horror movie about a small band of humans who barricade themselves in a massive shopping mall when the earth is taken over by a vast army of zombies.

Ella Enchanted (CO, FP, L) Anne Hathaway, Hugh Dancy and Cary Elwes star in *Get Over It* director Tommy O'Haver's comic fantasy about a young woman's quest to lift the burdensome "gift of obedience" bestowed upon her by a well-meaning fairy. Based on the YA novel by Gail Caron Levine.

Eternal Sunshine of the Spotless Mind (CO) Jim Carrey, Kate Winslet, Kirsten Dunst and Elijah Wood star in *Human Nature* director Michel Gondry's dark comedy about a man who learns his ex-girlfriend has undergone an experimental procedure to erase all her memories of their relationship and decides to get his memories wiped out as well. Screenplay by Charlie Kaufman.

The Fog of War (P) *The Thin Blue Line* director Errol Morris's timely, Oscar-winning documentary, in which former U.S. Secretary of Defence Robert S. McNamara explains his controversial policies toward Cuba and Vietnam and offers his theories about modern warfare and foreign policy. Music by Philip Glass.

The Girl Next Door (CO, FP) Elisha Cuthbert, Emile Hirsch and Timothy Olyphant star in *The Animal* director Luke Greenfield's creepy romantic comedy about a high-school senior who falls in love with his gor-

geous new next-door neighbour, only to learn that she's a former porn star.

Hellboy (CO, FP) Ron Perlman, Selma Blair and John Hurt star in *Blade II* director Guillermo del Toro's big-screen adaptation of the popular comic book about a demon who is adopted by U.S. agents and raised as a force for good after being brought into our dimension as a result of a mystical Nazi experiment gone awry.

Hidalgo (CO) Viggo Mortensen, Malcolm McDowell and Omar Sharif star in *Honey, I Shrunk the Kids* director Joe Johnston's exotic equestrian epic, set in Saudi Arabia in 1890, about an American Pony Express courier who travels to the desert to take part in a lucrative but dangerous and grueling horse race.

Home on the Range (FP) The voices of Cuba Gooding Jr., Randy Quaid, Judi Dench, Steve Buscemi and Jennifer Tilly are featured in this animated Disney cartoon about a group of animals who band together to raise enough money to pay off the mortgage on the farm where they all live.

Jersey Girl (CO, L) Ben Affleck, Liv Uller, Raquel Castro and George Carlin star in *Chasing Amy* writer/director Kevin Smith's heartwarming comedy about a career-driven man who must re-evaluate his priorities when his wife dies, forcing him to raise his daughter alone.

Kill Bill, Vol. 2 (CO, FP, L) Uma Thurman, David Carradine, Michael Madsen and Daryl Hannah star in the conclusion of writer/director Quentin Tarantino's genre-hopping exploitation epic, in which a former assassin relentlessly tracks down the man who employed her, impregnated her, shot her and left her for dead.

The Ladykillers (CO) Tom Hanks, Marlon Wayans, Irma P. Hall and J.K. Simmons star in *Raising Arizona* writer/directors Joel and Ethan Coen's remake of the classic 1955 comedy, about an eccentric criminal mastermind whose plan to rob a New Orleans riverboat is complicated by his meddling landlady, whose conveniently located basement is integral to his scheme.

NASCAR 3D: The IMAX Experience (FP) Kiefer Sutherland and Jeff Gordon are featured in *Free Willy* director Simon Wincer's jumbo-screen documentary about the history of the NASCAR racing circuit and the cutting-edge technology that the sport's top drivers rely on to win competitions.

The Passion of the Christ (CO) Jim Caviezel and Monica Bellucci star in *Braveheart* director Mel Gibson's ultra-controversial, blood-soaked Biblical epic depicting the final 12 hours in the life of Jesus of Nazareth. In Latin and Aramaic with English subtitles.



After *Marvin the Paranoid Man*—that gal takes a risk every time she goes to bed. The season of *Julius* began with her character waking up and finding that two whole years have elapsed since the last time she was conscious. And in the new comedy, *13 Going on 30*, she plays awkward teenage Jenna Rink who wakes up one morning to find out she's been fast-forwarded 17 years into the future, where she's now a sexy, successful New York magazine editor. We know how she feels—last year, we fell asleep watching her performance in *Parade*, and when she woke up, we weren't a strange new world where the movie was over.

The Prince and Me (CO) Julia Stiles, Luke Mably and Miranda Richardson star in *Rambling Rose* director Martha Coolidge's romantic comedy about a Wisconsin university student who falls in love with one of her classmates, not realizing he's actually a Danish prince posing as a commoner.

The Punisher (CO, FP) Thomas Jane and John Travolta star in writer/director Jonathan Hensleigh's film adaptation of the popular Marvel comic book about a former FBI agent who reinvents himself as a ruthless crimefighting vigilante when an evil crime syndicate kills his family.

Scooby-Doo 2: Monsters Unleashed (CO, FP, L) Matthew Lillard, Sarah Michelle Gellar, Linda Cardellini and Freddie Prinze Jr. star in director Raja Gosnell's sequel to his 2002 hit, in which the Mystery, Inc. detective agency battles an evil scientist who has developed a machine that recreates the greatest foes from their past cases.

Seducing Dr. Lewis (P) Raymond Bouchard, David Boutin and Benoît Brière star in director Jean-François Pouliot's warm-hearted comedy about a group of locals who must convince a visiting doctor to become a permanent resident so that a lucrative new factory will be built in their tiny fishing village. In French with English subtitles.

Starsky and Hutch (CO, FP) Ben Stiller, Owen Wilson, Vince Vaughn and Snoop Dogg star in *Old School* director Todd Phillips's irreverent film

version of the 1970s TV cop show about a pair of mismatched policemen who fight crime with the aid of their souped-up Ford Torino and their omniscient street informer Huggy Bear.

Walking Tall (CO, FP) The Rock, Johnny Knoxville and Neal McDonough star in *All About the Benjamins* director Kevin Bray's modernized re-imagining of the 1973 drive-in classic, in which an ex-member of the U.S. Army Special Forces makes it his mission to clean up his small hometown after a corrupt casino owner turns it into a drug-riddled cesspool.

The Whole Ten Yards (CO, FP) Bruce Willis, Matthew Perry, Natasha Henstridge, Amanda Peet and Kevin Pollak star in *Grumpier Old Men* director Howard Deutch's sequel to the 2000 comedy *The Whole Nine Yards*, in which domesticated hitman Jimmy the Tulip must come out of retirement to aid timid dentist Nicholas Oseransky when his wife is kidnapped by the Hungarian mob.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Gameau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

GARNEAU theatre
672-1095 Street 433-0728

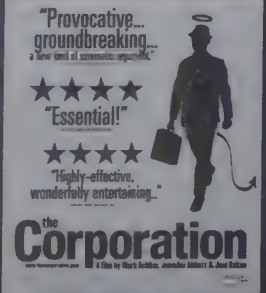
BASED ON THE INTERNATIONAL BEST-SELLER
"ONE OF THE BEST FILMS OF THE YEAR"



TOUCHING THE VOID
Nightly 7:00 & 9:15 pm
Sat & Sun Matinees 2:00 pm
•14A•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

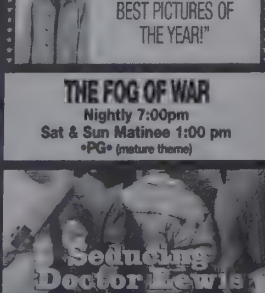
AUDIENCE AWARD FOR WORLD CINEMA
SUNDANCE FILM FESTIVAL



THE CORPORATION
Nightly 6:45 & 9:30 pm
Sat & Sun Matinees 2:00 pm
•PG•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

OVER 100 CRITICS RAVE
"ONE OF THE BEST PICTURES OF THE YEAR!"



THE FOG OF WAR
Nightly 7:00pm
Sat & Sun Matinee 1:00 pm
•PG• (mature theme)



SEDUCING DR LEWIS
Nightly 9:10 pm
Sat & Sun Matinee 3:10 pm
•PG•

The Alberta Society of Artists
in partnership with
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Sheila Luck
Thursday, April 29, 2004 at 7pm
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Arts

FILM LISTINGS

Showtimes for Friday, April 23 to Thursday, April 29

All showtimes are subject to change at any time. Please contact theatre for confirmation.

GARNEAU

TOUCHING THE VOID
Daily 7:00 9:15 Sat Sun 2:00

PRINCESS

THE CORPORATION
Daily 6:45 9:30 Sat Sun 2:00

SEDUCING DR. LEWIS
Daily 9:10 Sat Sun 3:10

THE FOG OF WAR
Mature theme Daily 7:00 Sat Sun 1:00

METRO CINEMA

GREENDALE
Fri Mon 7:00

RUSSIA NO-TEP
Fri Mon 9:00

THE REVOLUTION WILL NOT BE TELEVIEWED
Thu 7:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave., St. Albert, 586-9822

KILL BILL: VOLUME 2
Daily 1:10 3:30

ELLA ENCHANTED
Daily 1:10 3:30

SCOOBY-DOO 2: MONSTERS UNLEASHED
Daily 12:45 2:30 4:20 7:10

THE PRINCE AND ME
Daily 9:00

THE WHOLE TEN YARDS
Daily 8:00 10:00

HOME ON THE RANGE
Daily 12:45 2:45 4:20 6:30

MAN ON FIRE
Brutal violence
Daily 12:30 3:15 6:45 9:30

13 GOING ON 30
Daily 1:00 3:00 7:20 9:20

LEDUC CINEMAS

13 GOING ON 30
Sat Sun 1:20 3:20 Daily 7:20 9:25

SCOOBY-DOO 2: MONSTERS UNLEASHED
Sat Sun 1:00 3:10

MAN ON FIRE
Brutal violence
Daily 7:00 9:35 Sat Sun 1:10 3:45

KILL BILL: VOLUME 2
Daily 6:50 9:30

JERSEY GIRL
Daily 9:15

ELLA ENCHANTED
Daily 1:30 3:20 7:00

WETASKIWIN CINEMAS

KILL BILL: VOLUME 2
Sat Sun 1:00 3:40 Daily 6:50 9:30

13 GOING ON 30
Daily 7:10 9:15 Sat Sun 1:10 3:10

HOME ON THE RANGE
Daily 7:00 Sat Sun 1:20 3:20

WALKING TALL
Violence
Daily 8:45

THE GIRL NEXT DOOR
Crude sexual content
Daily 7:00 9:20 Sat Sun 1:00 3:30

CINEPLEX ODEON CINEMAS

THE PASSION OF THE CHRIST
English subtitles
Daily 12:50 3:30 6:30

CITY CENTRE

ETERNAL SUNSHINE OF THE SPOTLESS MIND
Coarse language
Daily 12:50 3:30 6:30

HELLBOY
Violence
Fri-Tue Thu 1:00 4:30 7:40 10:25
Wed 1:10 10:25

THE GIRL NEXT DOOR
Crude sexual content
Daily 1:40 9:20

THE ALAMO
Daily 9:10

THE WHOLE TEN YARDS
Daily 4:00 6:40

KILL BILL: VOLUME 2
No passes
Daily 12:40 3:50 7:00 10:00

CONNIE AND CARLA
Fri-Sat Mon-Thu 1:30 4:20 7:10 9:30 Sun 4:20 7:10 9:30

THE PUNISHER
Brutal violence throughout
Daily 1:00 4:40 7:30 10:20

MAN ON FIRE
Brutal violence
No passes
Daily 12:30 3:40 6:50 10:10

13 GOING ON 30
No passes
Daily 1:20 4:10 7:20 9:50

DOGVILLE
Daily 2:00 8:00

WEST MALL 8

ALONG CAME POLLY
Crude content
Daily 9:40

CALENDAR GIRLS
Nudity
Daily 9:20

EUROTRIP
Crude sexual content
Fri Mon-Thu 7:30
Sat-Sun 2:10 4:40 7:30

MYSTIC RIVER
Coarse language
Fri Mon-Thu 6:30 9:10
Sat-Sun 2:00 6:30 9:10

AGENT CODY BANKS 2:
DESTINATION LONDON
Fri Mon-Thu 6:50 Sat-Sun 1:40 4:00 6:50

THE LORD OF THE RINGS:
THE RETURN OF THE KING
Violence, frightening scenes
Fri Mon-Thu 7:20
Sat-Sun 2:00 7:20

TAKING LEVITS
Violence
Fri Mon-Thu 6:40 9:00 Sat-Sun 1:30 4:20 6:40 9:00

50 FIRST DATES
Crude content
Fri Mon-Thu 7:10 9:30
Sat-Sun 2:00 4:30 7:10 9:30

DAWN OF THE DEAD
Gory violence throughout
Fri Mon-Thu 7:00 9:15
Sat-Sun 1:20 3:50 7:00 9:15

THE PRINCE AND ME
Fri Mon-Thu 6:35 8:50 Sat-Sun 1:50 4:10 6:35 8:50

CLAREVIEW

THE PASSION OF THE CHRIST
English subtitles
Brutal and gory violence, disturbing content
Daily 3:40 6:30 9:10

DAWN OF THE DEAD
Gory violence throughout
Daily 9:30

SCOOBY-DOO 2: MONSTERS UNLEASHED
Fri-Sun 1:00 5:00 7:20

HELLBOY
Violence
Fri-Sun 1:30 4:20 7:30 10:15
Mon-Thu 4:30 7:30 10:15

WALKING TALL
Violence
Fri-Sun 1:00 4:20 6:50 Mon-Thu 4:20 6:50

THE GIRL NEXT DOOR
Crude sexual content
Fri-Sun 1:40 4:40 7:50 10:10
Mon-Thu 4:40 7:50 10:10

ELLA ENCHANTED
Fri-Sun 12:40 4:00 7:05 Mon-Thu 4:00 7:05

THE WHOLE TEN YARDS
Daily 9:20

THE ALAMO
Daily 9:00

KILL BILL: VOLUME 2
No passes
Fri-Sun 12:30 3:50 7:00 10:00
Mon-Thu 3:50 7:00 10:00

THE PUNISHER
Brutal violence throughout
Fri-Sun 1:10 4:10 7:40 10:20
Mon-Thu 1:10 4:10 7:40 10:20

13 GOING ON 30
No passes
Fri-Sun 1:50 4:50 7:10 9:40
Mon-Thu 4:50 7:10 9:40

MAN ON FIRE
Brutal violence
No passes
Fri-Sun 12:30 3:30 6:40 9:50
Mon-Thu 3:30 6:40 9:50

THE PRINCE AND ME
Fri-Sun 12:30

SOUTH EDMONTON COMMON

THE PASSION OF THE CHRIST
English subtitles
Brutal and gory violence, disturbing content
Daily 1:40 4:45 8:00

HIDALGO
Violence
Fri-Wed 12:30 3:40 6:45 9:40 Thu 12:30 3:40 9:40

STARSKY AND HUTCH
Daily 12:20 2:45 5:20 8:20 10:35

DAWN OF THE DEAD
Gory violence throughout
Daily 10:45

JERSEY GIRL
Daily 9:00

THE LADYKILLERS
Coarse language
Daily 12:50 3:50 7:20 9:45

HELLBOY
Violence
Daily 1:15 4:20 7:45 10:30

WALKING TALL
Violence
Daily 12:40 3:10 5:30 8:15 10:20

THE GIRL NEXT DOOR
Crude sexual content
Daily 2:10 4:50 8:10 10:40

ELLA ENCHANTED
Daily 1:10 3:45 6:40 9:10

THE ALAMO
Daily 12:10 3:20 7:15 10:15

THE WHOLE TEN YARDS
Daily 5:10 4:40 7:30 10:00

13 GOING ON 30
No passes
Daily 12:00 1:20 2:40 4:10 5:40 7:40 9:15
10:15 Star and Strollers Screening Thu 10:00

CONNIE AND CARLA
Daily 1:30 4:30 7:10 9:30

THE PUNISHER
Brutal violence throughout
Daily 1:00 2:00 4:00 5:00 7:00 9:50 10:45

MAN ON FIRE
Brutal violence
No passes
Daily 12:15 3:30 6:50 10:10

WEST MALL 6

THE HAUNTED MANSION
Frightening scenes
Sat-Sun 2:10 4:20

THE LAST SAMURAI
Gory scenes
Fri Mon-Thu 6:30 9:30 Sat-Sun 2:50 6:30 9:30

WIN A DATE WITH TAD HAMILLTON
Daily 9:10

YOU GOT SERVED
Fri Mon-Thu 7:20 Sat-Sun 2:05 4:00 7:20

BIG FISH
Not recommended for young children
Daily 7:10 9:50

CONFESSIONS OF A TEENAGE DRAMA QUEEN
Fri Mon-Thu 7:00 Sat-Sun 2:30 4:50 7:00

MASTER AND COMMANDER:
THE FAR SIDE OF THE WORLD
Violence
Daily 6:40 9:40

CHEAPER BY THE DOZEN
Sat-Sun 2:00 4:10

DIRTY DANCING: HAVANA NIGHTS
Fri Mon-Thu 6:50 8:50 Sat-Sun 2:20 4:40 6:50 8:50

MIRACLE
Daily 9:20

GALAXY CINEMAS SHERWOOD PARK

2020 Sherwood Drive,
#108 Sherwood

SCOOBY-DOO 2: MONSTERS UNLEASHED
Fri 4:45 7:20 Sat-Sun 12:05 2:20 4:45 7:20 Mon-Thu 7:20

WALKING TALL
Violence
Daily 9:35

HELLBOY
Violence
Fri 3:35 6:40 9:40
Sat-Sun 12:35 3:35 6:40 9:40 Mon-Thu 6:40 9:40

HOME ON THE RANGE
Fri 4:20 7:10 Sat-Sun 12:05 2:05 4:20 7:10 Mon-Thu 7:10

THE WHOLE TEN YARDS
Fri 3:00 7:15 9:50 Sat-Sun 12:30 3:00 7:15 9:50
Mon-Thu 7:15 9:50

THE GIRL NEXT DOOR
Crude sexual content
Daily 10:05

THE ALAMO
Daily 9:45

ELLA ENCHANTED
Fri 4:10 7:00 Sat-Sun 1:30 4:10 7:00 Mon-Thu 7:00

KILL BILL: VOLUME 2
No passes
Fri 3:10 6:50 10:00
Sat-Sun 12:00 3:10 6:50 10:00 Mon-Thu 6:50 10:00

CONNIE AND CARLA
Fri 3:40 7:05 9:25 Sat-Sun 1:35 3:40 7:05 9:25
Mon-Thu 7:05 9:25

THE PUNISHER
Brutal violence throughout
Fri 4:00 7:25 10:10
Sat-Sun 12:45 4:00 7:25 10:10 Mon-Thu 7:25 10:10

13 GOING ON 30
No passes
Fri 4:15 6:55 9:20
Sat-Sun 1:20 4:15 6:55 9:20 Mon-Thu 6:55 9:20

NORTH EDMONTON CINEMAS

THE PASSION OF THE CHRIST
English subtitles
Brutal and gory violence, disturbing content
Daily 12:30 3:30 6:40 9:45

STARSKY AND HUTCH
Daily 12:20 2:45 5:20 8:20 10:35

HIDALGO
Violence
Daily 12:45 3:50 6:55 9:50

THE LADYKILLERS
Coarse language
Fri-Wed 7:10 9:35 Thu 9:35

JERSEY GIRL
Daily 9:00

SCOOBY-DOO 2: MONSTERS UNLEASHED
Daily 12:10 2:30 4:50

HELLBOY
Violence
Daily 1:20 4:10 7:25 10:00

HOME ON THE RANGE
Daily 12:50 2:50 5:00 7:05

WALKING TALL
Violence
Daily 1:00 3:10 5:30 8:00 10:05

THE GIRL NEXT DOOR
Crude sexual content
Daily 1:50 5:10 7:45 10:10

THE WHOLE TEN YARDS
Fri-Sun Tue 2:10 4:30 7:15 Mon 2:10 4:30

ELLA ENCHANTED
Daily 1:40 4:00 6:30

THE PUNISHER
Brutal violence throughout
Daily 1:30 2:40 7:40 10:30

13 GOING ON 30
No passes
Daily 12:20 2:45 5:05 7:30 10:05

KILL BILL: VOLUME 2
No passes
Daily 12:40 3:40 7:20 8:30 10:20

CONNIE AND CARLA
Daily 2:00 4:40 7:50 10:15

MAN ON FIRE
Brutal violence
No passes
Daily 12:00 3:20 6:50 9:55

FAMOUS PLAYERS

SILVERCITY WEST EDMONTON MALL

STARSKY AND HUTCH
2:00 4:40 7:25 10:10

NASCAR 30: THE IMAX EXPERIENCE
12:30 2:15 4:00 6:30 8:00 9:30

SCOOBY-DOO 2: MONSTERS UNLEASHED
12:05 2:35 5:05 7:35

HELLBOY
Violence
12:45 3:45 7:45 10:25

WALKING TALL
Violence
12:10 2:20 4:45 7:50 10:35

13 GOING ON 30
Fri Sat Sun Mon Tue Thu 12:00 2:30 5:00 7:30 10:00
Wed 1:00 5:00 7:30 10:00 Famous Babes Wed 1pm

THE WHOLE TEN YARDS
Fri Sat Sun Mon Tue Wed 4:15 6:55 10:05 Thu 4:15 10:05

ELLA ENCHANTED
12:35 3:30

THE GIRL NEXT DOOR
Fri Sat Sun Tue Wed Thu 1:15 4:30 7:20 10:15
Mon 1:15 4:30 10:15

THE ALAMO
12:15 9:55

KILL BILL: VOLUME 2
Fri Sat Sun Mon Tue Thu 1:00 4:10 7:40 10:20 10:45
Wed 1:00 4:10 7:40 10:20 10:45

THE PUNISHER
Brutal violence throughout
12:40 4:00 7:05 10:40

CONNIE AND CARLA
Fri Sat Sun Mon Tue Thu 1:10 4:25 7:15 9:55
Wed 1:10 4:25 7:15

MAN ON FIRE
Brutal violence
Fri Sat Sun Mon Tue Wed 12:20 3:40 7:00 10:30
Sun 12:20 3:40 10:30

WESTMOUNT CENTRE

THE ALAMO
9:15

KILL BILL: VOLUME 2
Fri Sat Sun 1:00 4:00 7:00 10:00
Mon Tue Wed Thu 7:00 10:00

HOME ON THE RANGE
Fri Sat Sun 12:30 2:30 4:30 7:30
Mon Tue Wed Thu 7:20

13 GOING ON 30
Fri Sat Sun 12:30 2:30 4:30 7:30
Mon Tue Wed Thu 6:50 9:50

MAN ON FIRE
Brutal violence
Fri Sat Sun 12:30 2:30 4:30 7:30
Mon Tue Wed Thu 6:50 9:50

THE RETURN OF THE RINGS:
THE LORD OF THE KING
Violence, frightening scenes
Daily 12:30 4:10 8:00
Fri Sat late night 11:35

COLD MOUNTAIN
Daily 12:30 3:45 6:45 9:40

MYSTIC RIVER
Violence
Daily 1:20 4:15 7:15 10:15
Fri Sat late night 12:15

LOONEY TUNES BACK IN ACTION
Sat Sun 11:05 1:05 3:10 5:15
Fri Mon Tue 2:15

THE BUTTERFLY EFFECT
Disturbing content and violence
Sat Sun 11:20
Daily 1:55 4:45 7:35 10:05
Fri Sat late night 12:30

MONSTER
Sexual violence and coarse language
Sat Sun 11:25
Daily 2:10 4:40 7:30 10:10
Fri Sat late night 12:15

CONFESSION OF A TEENAGE DRAMA QUEEN
Sat Sun 11:45
Daily 1:55 4:45 7:35 10:05
Fri Sat late night 12:30

BIG FISH
Not recommended for younger children
Sat Sun 11:10
Daily 1:55 4:45 7:35 10:05
Fri Sat late night 12:30

YOU GOT SERVED
Sat Sun 11:45
Fri Mon Thu 4:50 7:25 9:55
Fri Sat late night 11:45

LOVE ACTUALLY
Daily 1:30 4:20 7:10 9:50
Fri Sat late night 12:25

CHEAPER BY THE DOZEN
Sat Sun 11:30
Daily 1:50 4:35 7:10 9:30
Fri Sat late night 11:50

MASTER AND COMMANDER:
THE FAR SIDE OF THE WORLD
Sat Sun 11:45
Daily 1:25 4:10 6:55 9:45
Fri Sat late night 12:20

THE LAST SAMURAI
Gory scenes
Daily 12:55 3:50 6:50 9:45

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13 GOING ON 30 (PG) DAILY 7:00PM & 9:30PM - SAT/SUN 1:00PM & 3:20PM
SCOOBY-DOO 2 (PG) SAT/SUN 12:00PM & 3:10PM
MAN ON FIRE (18A) DAILY 7:00PM & 9:35PM - SAT/SUN 12:00PM & 3:10PM
KILL BILL VOLUME 2 (18A) DAILY 6:50 & 9:30PM
JERSEY GIRL (14A) DAILY 6:50 & 9:30PM
ELLA ENCHANTED (G) DAILY 7:00PM - SAT/SUN 12:00PM & 3:20PM
UPCOMING RELEASES: DAVE, KID GIRLS, VAN HELSING, NEW YORK MINUTE

Protection racket

Man on Fire is a noisy but empty tale of a vengeful bodyguard

By MALCOLM AZANIA
(MINISTER FAUST)

M*an on Fire* sees the superb Denzel Washington slumming in a noir thriller that's sort of a hybrid of *The Bodyguard* and *Rambo*. There's not much meat on these ribs, but plenty of sauce from its stylish photography, MTV editing and poolfuls of violence, none of which yield a gram of character or soul.

John Creasy (Washington) is a drunk, dejected ex-Agency assassin who's looking for a break. In Mexico, rich, retired ex-gun-buddy Rayburn (Christopher Walken in a delightfully non-psychotic role) fixes up Creasy with what should be an easy bodyguarding gig. He's to protect Lupita Ramos (Dakota Fanning), the blonde, Anglo-American (adopted?) nine-year-old daughter of a swarthy Mexican auto magnate, from the typhoon of kidnappings currently plundering Mexico's super-wealthy families of its super-wealthy heirs. Naturally, Lupita gets kidnapped, whereupon Creasy opens an extra-spicy salsa jar of whup-ass on the craven cabal of Mexican mobsters and corrupt top cops who nabbed her.

Before she's gone, though, Creasy has to move from loathing the pushy Lupita to being enamoured with her, instantly giving him both reason to live and reason to die. She names her teddy bear "Creasy", and despite having wanted to avoid being her "new toy" as he puts it, Creasy becomes just that, a teddy bear daddy-substitute who can slaughter Mexicans by the streetful.

And kot-damn, these Mexicans are bad. Exceptions: Madre Superior at Lupita's school, an honest lawman (played by Italian actor Giancarlo Giannini) and a "crusading reporter" (Rachel Ticotin). But generally they're evil, kid-taking double-crossers, living in their stinking, overcrowded filth. Thank heaven we have the delightfully precocious Lupita and her equally blonde mother Lisa to care about, because if it

weren't for them, well, golly—Mexico might as well be the ninth circle of one Hell's scuzzier suburbs. Ultra-clever Lupita asks Washington whether his race might be a liability in the Black-lite Mexican theatre of operations, but otherwise his race is invisible, because he's American. And no amount of "heroic" violence, from arson to mutilation to mass murder, is unjustified when he's on the scene, especially to bring back a li'l ol' girl.

MAN ON FIRE PRETENDS TO BE a gritty crime exposé in the vein of *Traffic* (a film that sank under its own disturbing racial subtext), but it's actually a revenge fantasy in which the Madre Superior's question, "Do you ever see the hand of God in your work?" is answered in .45-calibre triteness. Creasy even manages to resurrect Ricardo Montalban's observation from *Star Trek II* that "Revenge is meal best served cold," a line also recently resurrected in *Kill Bill*. Bull's eye: *Man on Fire* offers no genuine self-inquiry, hesitation, insight, irony or anything that might give its revenge plotline some depth. Creasy gets the covert support of a Mexican lawman and journalist to carry out his astonishingly violent campaign, and neither investigator worries at all about the ethics of supporting it or even of getting caught.

With all this film's yearning to generate pity for the super-wealthy blonde Anglo-American elites, I kept hoping we might get a clue as to how Lupita's father got rich—probably from exploiting low-wage Mexican workers in maquiladora "free trade zones" to make high-priced cars. But *Man on Fire* asks no big questions, although judging from Harry Gregson-Williams's overwrought score, it sure wants you to think it's important. Instead, I found myself missing the vulnerability Washington brought to his performance as the troubled Navy shrink in his superb directorial debut, *Antwone Fisher*. Sadly (and I mean this literally), this film's most memorable element is its fascinating, innovative subtitles. ☐

MAN ON FIRE

Directed by Tony Scott • Written by Brian Helgeland
• Starring Denzel Washington, Dakota Fanning and Christopher Walken • Opens Fri, Apr 23

Michelle Brown, Davina Stewart and David Ley in *Later Life*



Guests in show

John Sproule and Davina Stewart populate an entire party in *Later Life*

By PAUL MATWYCHUK

AR. Gurney's *Later Life* takes place in real time during a Boston cocktail party as a man named Austin (David Ley) strikes up a conversation with a woman named Ruth (Michele Brown), who coyly informs him that they've met before. Austin attempts to recollect precisely where their paths once crossed, but that's not the only thing they spend the next 90 minutes talking about: they share their views on love, the changing Boston landscape and the human capacity (and incapacity) for change. It's a lovely, literate two-hander, full of Gurney's usual skillful mixture of wry humour and middle-aged regret—or at least it would be if it didn't get constantly interrupted by a whole parade of colourful supporting characters, 10 of them to be precise, all played by Davina Stewart and John Sproule.

"Working with a company with resident actors [like Shadow Theatre]," Sproule says, "I usually don't get to play multiple parts—typically I get the lead, not the wacky secondary roles. And with the characters in *Later Life*, you've got to give the audience so much information about them in such a short space of time. Davina knows how to do that from doing *Die-Nasty*, but I'm more used to doing shows where I have to hold back information about my character and slowly leak it out over the course of two hours. Here, you have two minutes."

IN LATER LIFE, Sproule's roles range from the computer-obsessed Duane to the cigarette-obsessed Jim. He and Stewart turn up twice in husband-and-wife combinations: the bickering Roy and Marion (he wants to move to Florida, close to all the golf courses, while she'd like to stay put, close to her grandchildren) and Ted and Esther McAlister, a new-to-Boston Southern couple who initially seem hopelessly gauche and tactless ("We met several Jewish people—they're all so frank!") but who soon reveal themselves to have a delightfully open attitude toward new experiences. And Stewart gets to do a few solo turns herself—she's an interfering Long Islander named Nancy as well as Sally, the hostess who's assembled

all these mismatched guests in the first place. "There's that initial moment where the characters all seem very stereotypical," Stewart says. "But that's something we all do when we meet people at a party or run into them on the street—you automatically put them into some category or label them as some kind of 'type.' But there is more to all of them; they have to be real. They can't just be clown turns. That Southern couple, the McAlisters, are a great example of that—when they first arrive, you think, 'Oh, God, these loud Americans.' But they make these great choices about living life, and they're the couple that Ruth is able to be the most honest with and really open up and reveal her secrets to."

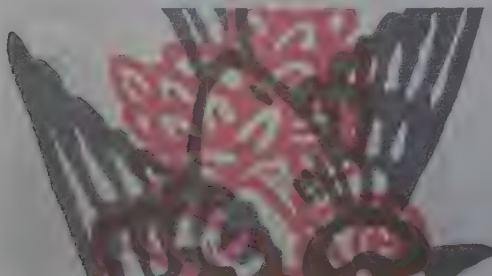
"It's very clever," Sproule says. "Gurney creates this sort of automatic suspense in the audience of 'Who's coming on next?'"

"And what colour will their hair be?" jokes Stewart.

"Some of them came so easily to us," Sproule says, "and you think, 'Oh, that's just great.' But some are just such a struggle...."

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theatre
notes

By PAUL MATWYCHUK

Untried and true

Threshold • PCL Studio (Arts Barns)
• Sat, Apr 24 (8pm) • **preVUE** A lot of plays get produced in Edmonton every year, and decent-sized audiences show up for most of them. But if anything proves Edmonton is a truly theatre-crazy city, it's the fact that so many people in this town are willing to pay money to see plays that aren't even technically finished yet. Staged reading series like Springboards and the Playwrights' Garage at Workshop West, *Urban Tales* at Northern Light Theatre and the new play readings Theatre Network sponsors as part of NextFest (as well as provincial events like Playworks Ink in Calgary) regularly draw packed houses of attentive listeners who apparently need little more to keep them entertained than two or three actors and some music stands.

Barbara French, of the emerging Edmonton collective Et Cetera Theatre, hopes to rope in the same crowd of adventurous, ahead-of-the-curve theatregoers this Saturday with *Threshold*, a fundraising night of "drama on the edge" that French says is designed to help a few smaller Edmonton theatre companies get the word out about their shows (and do a little workshoping in the process). "We thought that other indie companies are having the same trouble we're having in terms of raising money and getting audiences,"

"Well," Stewart says, "the Varscona is such an intimate space that it's tricky. They all have to be different, but they all have to feel real. It can't be about prosthetic noses and that kind of thing." She turns to Sproule. "Don't you find it weird playing five characters each instead of three? Usually it's three. That's what they do at Second City, and most improv troupes, for that matter—you show them three characters with three voices. And with a play like this, where you're playing five, once you've done your high voice, your low voice and your medium voice, you wonder, 'God, what else have I got left?'"

AN ADDED CHALLENGE for both actors was simply decoding all the insider references to Boston neighbourhoods and Boston culture Gurney has strewn throughout the dialogue. Luckily, transplanted Bostonian Jim DeFelice was always close at hand to explain the nuances underlying Gurney's allusions to Brandeis University, the Union Oyster House, the Gardner Museum and riding the Blue Line instead of the Red Line to work. "The whole city of Boston was going through change as well when Gurney was writing the play [in 1993]," Stewart says. "The whole harbour area that figures in the play was being redeveloped and the city was

French says breathlessly, "and we thought it would be great if we could do a fundraiser that would be more of a showcase for a whole range of people to show their work—plays they were planning to do next season or at the Fringe—and get the media there and have a cabaret atmosphere and just have a really fun evening showing off the indie arts scene. So I put out an e-mail, a whole lot of people responded and we're going ahead with it."

Five shows at various stages of development will be featured at the event. Probably the most well-developed, in more ways than one, is *Panties Productions' Burlesque*, a biography of pioneering 19th-century burlesque queen Lydia Thompson, which had a full theatrical run at Azimuth Theatre back in January and which will reappear, in a rewritten version, at this summer's Fringe. Also destined for the Fringe are actor/playwright Ottilie Parfitt's one-woman show *Iron Woman* (in which a woman reflects on her life and her unhappy marriage while ironing her husband's shirts) and *Swashbucklers*, a lesbian pirate saga created by Alice Nelson and Wes Borg. "Alice has just come up from Calgary," French says. "She has some connections with people I know here, and of course we all know Wes Borg, but I'd never seen her work—I just learned about this piece from chatting with her on the phone—but I thought, 'What the heck?' and decided this would be a good way to introduce her to the community."

Also on the menu are a pair of less linear dance/theatre hybrids: *Scythe*, featuring Amber Borolsik, Jesse Gervais and Cory Vanderjagt, dramatizes the dying tradition of the family farm; while *(pause)*, created by French and Aaron Talbot, explores themes of guilt, redemption and maleness. Talbot performed an early version of the piece in January at the Mutton Busting Festival, a sidebar event at Calgary's High Perfor-

becoming more vibrant as well—at least, that's my interpretation. Austin even says, after Marion leaves after talking about the beautiful view of the harbour, 'That view may change.' And he doesn't sound all that excited about it." The tragedy of the play, in fact, is that Austin's personality is less attuned to the changing harbourfront than it is to the Gardner Museum, the Boston landmark which has stayed essentially the same since its founder's death in 1924.

"Gurney has said that one of the reasons he wanted two actors to play all the parts," Sproule says, "is because of the way it relates to the play's theme of the ability to change. You've got the central couple whose difficulty is making a change in their lives, and circling around them are these two other actors who are changing all the time. It's nice to have that kind of arc to play—an overall reason for why you're constantly switching roles. Plus, it's just fun to do, to play dressup for 90 minutes."

Stewart nods enthusiastically. "The Tickle Trunk opens up." ●

LATER LIFE

Directed by John Hudson • Starring David Ley, Michele Brown, Davina Stewart and John Sproule • Varscona Theatre • Apr 22-May 9 • 454-5564

mance Rodeo, but French says the piece has already undergone some dramatic changes. "My company is very, very, very interested in audience/stage relationships," she says, "and this is a great way to find out what people's strongest connection is with the piece and take that reaction back into rehearsal and figure out how we can use that.... There's something we want to say with the piece, but I'm very interested to see what the audience gets out of it. The audience is never wrong."

Bequeath contempt

The audience may never be wrong, but the theatre critic often is. As several attentive readers have pointed out to me, William Shakespeare left his wife Anne Hathaway his "second-best bed" in his will, not his "best bed," as I claimed last week when I wrote about Vern Thiessen's upcoming Citadel show *Shakespeare's Will*. That'll teach me to write this column using my second-best brain. ●



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The Citadel

7 pm, Tuesday, June 1, 2004. Winspear Centre

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Directed by John Hudson • Starring David Ley, Michele Brown, Davina Stewart and John Sproule • Varscona Theatre • Apr 22-May 9 • 454-5564

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

DANCE

RODA DE CAPOEIRA The Capoeira Academy, 6807-104 St (709-3500) • A free performance of a Brazilian mix of dance, martial arts and percussion • Every Sat (2-3pm)

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • NEAR AND FAR: Artworks by Jerry Heine • Until Apr. 29 • Opening reception: Sat, Apr. 17 (2-4pm)

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm, Thu 10am-8pm (closed all hols) • **MAKING MUSIC:** Handmade musical instruments; until May 1 • **Discovery Gallery:** IMAGINE SERVES THE TECHNIQUE: Hot glass and metal artworks by Martha Henry; until May 16 • **A WOMAN'S PLACE:** Textiles by Sanna Kaiser; until May 16

ART BEAT GALLERY 26 St, Anne Street, St. Albert (459-3679) • **OUR WAY OF SEEING THINGS:** Watercolour paintings by Mel Heath, Fran Heath, Karen Findlay; until May 1

ARTSHAB STUDIO GALLERY 3rd Floor, Knol Building, 10217-106 St (423-2966) • Open Thu 5-8pm or by appointment • Artworks by Ryan Brown, Jeff Collins, Aaron Pederson, Tim Rechner, Paul Roberts, Gabriela Rosende, Greg Swain, Anna Szul, Eugene Uhuad and guests

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **FACES PLACES AND SPACES:** Artworks by Doris Charest, Léanne Caribourg, Melanie Carroué, Monika Dery, Frances Cuyler, and Danielle Morency • Until Apr. 28

CHRISTL BERGSTROM'S RED GALLERY 9621 Whyte Ave (439-6335) • Open: Mon-Fri 11am-5pm, Sat, by app't • **JANNA:** Fabric art and copper enameling works by Jane Bergstrom • Apr. 30-May 14 • Opening reception: Sat, May 1 (12-5pm)

CITY HALL Sir Winston Churchill Sq • Artworks by the Edmonton Art Club • Apr. 20-May 4

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • Ken Macklin: until June 6 • **FIELD NOTES:** Artworks by the O'Flanagan brothers; until June 6 • **ART FOR LUNCH:** EAG Theatre; Thu, Apr. 29 • **VISIT WITH ARTISTS:** Slide presentation by Sheila Luck; Thu, Apr. 29 (7pm) • **Kitchen Gallery:** TIDAL TRACE: A multimedia installation by Lyndal Osborne and John Freeman; until June 6 • **Children's Gallery:** SPELLBOUND; until Jan. 2005 • \$8 (adult)/\$6 (student/senior), \$4 (children 6-12)/free (member/children 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **THE DANCE:** Pastels by Pamela Copeland • Until May 1

EXTENSION CENTRE GALLERY 2nd Fl, 8303-112 St • **FACE TO FACE:** Mixed media artworks by Wendy Rao • Until Apr. 28

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu-Fri 10am-9pm; Sat 10am-6pm; Sun 12-5pm • Eskimo soapstone carvings, caribou by H. Ilaunuk, Indian and Eskimo silver and gold jewellery by B. Wilson • Through April

FRINCE GALLERY 88mt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **PRESERVE:** Photomontage works by Paul Freeman; until Apr. 30 • Paintings by Carol Wylie; through May

GALLERY DE JONGE 27022A Hwy 16A, Spruce Grove (962-9505) • Open Tue-Sun 11-5pm, anytime by appointment • Work by local artists Beth Coulas, Earl Cummins, Henry de Jager and Mary Masters

GIORDANO GALLERY 10080 Jasper Ave (429-5066) • **SPRING SHOW 2004:** Artworks by Canadian artists • Until Apr. 21

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **INCARNATION:** Photographs by Vancouver artist Susan Bozic; until May 1 • **Front Room:** FROM THE INSIDE OUT: Artworks by Tandie McLeod; until May 1

JEFF ALLEN ART GALLERY Strathcona Place

Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Watercolours by Joyce Bjerke • Until May 6

JOHNSON GALLERY 7711-85 St (465-6171) • Open: Mon-Fri 9am-5:30pm, Sat 9am-5pm • Artworks by Dave Ripley, Myrle Steen, Meta Ranger, Elizabeth Hibbs, Marion Barker and George Webber. Bronzes by Gina McDougall-Cohoe • Through April

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Wendy Risdale, Jim Painter. Prints by Myles MacDonald. Bronzes by Gina McDougall-Cohoe • Through April

LATITUDE 53 10248-106 St (423-5353) • **MAIN SPACE:** FRESH: Curated by Todd Janet, featuring artworks by Hri Neil, Tim Rechner, Gabriela Rosende, Jana Hargarten and Jenika Sobolewska; opening reception: Thu, Apr. 22 • **PROJEX ROOM:** IN-BETWEEN: Artworks by James Kwong • Until May 14

MACWANE CENTRE FOR THE ARTS Studios 109/113, 10045-156 St (497-4322) • Fine Art Graduates exhibition presented by Grant MacWane College • Apr. 24-29 • Opening reception: Sat, Apr. 24 (7-9pm)

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • **ALEGRIA:** Paintings and sculptures by Annette Ayre, Carol Hill, Pat Di Marcello, Ingrid Martel, Mary Topping, Jayne Willoughby Scott and Mary Wright • Until June 20

MICROC MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • **PULSE-A NORTHERN ALBERTA DRAWING EXHIBITION** • Until May 4

MUSÉE HÉRITAGE MUSEUM 5 St, Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **SCIENCE ON THE MOVE:** May 1-June 27

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • **HIDDEN TALENTS IV:** Artworks by participants of St. Albert's Community Services art classes • Until Apr. 30

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open: Sat-Tue 9am-5pm, Fri 9am-9pm • **THROUGH THE EYE OF THE NEEDLE:** Embroidery traditions and high craftsmanship of women from Gujarat, India; until June 6 • **IN THE SHADOW OF VOLCANOS:** Indonesian artworks; until June 6 • **BIG THINGS 2:** Featuring large-scale sculptures by the artists of the North Edmonton Sculpture Workshop; until Apr. 30

SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **Spotlight Gallery:** EVERY MOTHER'S FEAR: ALBERTA'S POLIO EXPERIENCE: until Sept. 12 • **Orientation Gallery:** ALBERTA NATURESCAPES: Photographs by Michael Cheworth; until Apr. 25 • **The Natural History Gallery:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY:** Permanent exhibit • **WILD ALBERTA PRESENTATIONS:** • *In the Field*; Sun, Apr. 23 (2-3pm) • *A Wilderness Experience: Unexpected Discoveries about the Whitebark Pine with Rosy Hastings*; Apr. 25 • *TIME TRAVELLERS LECTURE SERIES:* • *On Dry Land-Detecting Drought in Alberta's Past with Dr. Alwynne B. Beaudoin*; Apr. 22 • *Carved in Stone-The Rise and Fall of the Great Stone Statues of Easter Island with Jack Brink*; Apr. 29

RED STRAP ART MARKET 10305-97 St (497-2211) • Open: Tue-Sun 11am-5pm • Artworks by various artists and artisans

RIGOLETTO'S CAFÉ 10068-108 St • **AIDA TO ZAZA:** Featuring artworks by various artists • Until Apr. 30

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **CANADIAN TRAVELS:** Landscape and still life paintings by Phyllis Anderson • Until May 4

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **HOW TO BECOME A MIRROR:** SNAP membership show • Apr. 22-May 22 • Opening reception: Thu, Apr. 22 (7-9pm)

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

STANLEY A. MILNER LIBRARY Centre for Reading and the Arts • **MILLENNIUM IN A BOX:** Handmade books, a conceptual interpretation of where the millennium is leading by Canadian artists. Presented by the Edmonton Public Library, Centre for Reading and the Arts; until June 30 • **THE ART OF THE BOOK:** Ars Libri speaks about the traditional craft of bookbinding; Sun, May 2 (2pm)

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open: Tue-Fri 10am-5pm; Sat 10am-4pm, or by app't • **WESTERN SPACE:** Artworks by Bruce Thompson, Doug Fraser and Bruce Allen • Until Apr. 30

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **CLAY CREATES CULTURE:** Alberta Potters' Association Juried Membership Exhibition: Clay works by members of the Alberta Potters' Association • Until May 1

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open: Tue-Sat 11am-5pm • **SHOREMILE:** Photo-realist landscape paintings by Barbara Hirst • Until Apr. 27

THE WORKS GALLERY Commerce Place, Main Fl, 10150 Jasper Ave (426-2122 ext. 226) • Open: Mon-Fri 12-5pm • **FEVER LINES: 25 YEARS OF GRAPHIC SOCIAL SATIRE:** Artworks by the Inx Group • Until Apr. 23

LITERARY

AUDREYS BOOKS 10702 Jasper Ave (423-3487) • Book launch of Elizabeth MacPherson's new novel *Perilous Departures* • Fri, Apr. 30 (7:30pm)

BACKROOM VODKA BAR 201, 10324-82 Ave • **Mumbo Jumbo:** A word circus presented by the Raving Poets • Every Tue (8pm) until August

GREENWOODS' BOOKSHOPPE 7925-104 St (439-2005) • Book launch for Marty Chan's new young adult novel *The Mystery of the Frozen Brains* • Sat, May 1 (11:30am)

STANLEY A. MILNER LIBRARY Centre for Reading and the Arts (492-7493) • *Rolling on the Story of the Amazing Gary McPherson:* Presented by Gerald Hankins, the U of A Press, the Edmonton Public Library, Audrey's Books, Gary McPherson • Sat, Apr. 24 (2pm)

LA TAPA RESTAURANT 10523-99 Ave • (W)Rites of Spring: Featuring Ian Adam, Adam Dickinson, presented by the League of Canadian Poets with Mark Edwards and Laurie Dunnigan (flute and guitar music) • Thu, Apr. 22 (6:30pm door)

LIVE COMEDY

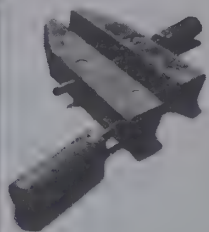
ARTS BARN Westbury Theatre, 10330-84 Ave (420-1757) • *An Evening of Political Comedy:* Political comedy presented by the Parkland Institute featuring Greg Malone, Ben Sures and Three Dead Trolls in a Baggie in *Damned, Drained and Hosed* • Thu, Apr. 22 (8pm) • \$20 (adult)/\$15 (student/low income) • Tickets available at Audrey's, Volume II Books, Earth's General Store, The Parkland Institute, TLX on the Square

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Chris Warren; Apr. 22-24 • Roger Peltz; Apr. 29-May 1

SEE PAGE 67

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Sheila Laidlaw-Radford ◆ Janel Lowry ◆
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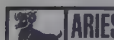
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free will astrology

By ROB BREZSNY



ARIES

Mar 21 - Apr 18

Don't try to rob a bank this week, Aries. The astrological omens indicate you'd have a very low chance of success—and besides, it's wrong. I also discourage you from buying hundreds of lottery tickets, selling your childhood collection of Barbie dolls or baseball cards or wheedling your aging relatives into giving you your inheritance before they die. The cosmic forces are showing signs of coalescing in a way that will bring you financial gain. But in my opinion they'll only do so if you sit down and plot out a sensible, disciplined, ethical master plan.



TAURUS

Apr 20 - May 20

Your most important accomplishment this year has been a deepening of your capacity for love. That alone should inspire you to leap up in the air and sing a song of joy. More and more you understand that in order to get the passionate affection you want, you simply have to give the passionate affection you want. If you continue to expand your generosity in the coming months, Taurus, you will receive a flood of evidence about how beautiful you really are. That, in turn, will ensure that the influences you want to bring into your life will also be good for you.



GEMINI

May 21 - June 20

It's moulting time, Gemini. If you were a bird, you'd lose your worn-out feathers and sprout a fresh batch. If you were a snake, you'd shed your old skin to make way for the new. If you were a lobster, you'd slough off your exoskeleton because it was constraining your ability to grow, then replace it with a bigger version. So what's your personal version of moulting? Maybe some aspect of your persona needs to be cast off. Or maybe some armour that previously shielded you has begun to cramp your style. It won't happen overnight, and you'll feel vulnerable during the transition. But the process is perfectly normal; indeed, it's essential for your health.



CANCER

June 21 - July 22

The DuPont company has patents on 17 varieties of corn. Yoga teacher Bikram Choudhury has copyrighted and trademarked his poses and breathing techniques. Corporations are acquiring private ownership of fresh water that once belonged to local communities. McDonald's virtually owns the prefix "Mc," and sues new businesses with names that begin with those two letters. In the entrepreneurial spirit of these big thinkers, and by the authority of the planetary gods, I hereby present you Cancerians with full possession of the Dionysian spirit, good for the next four weeks. Now go party harder and smarter than you've ever dared.



LEO

July 23 - Aug 22

Artist and filmmaker Andy Warhol was, like you, born under the sign of Leo. One of his goals in life was to blur the distinction between fine art and pop culture. The fact that his paintings of Campbell's soup cans hang in prestigious museums proves he succeeded. My analysis of the astrolog-

ical omens suggests that you'd be wise to imitate his method this week. In whatever way is most fun for you, bring high and low together; blend what's sophisticated and casual; do experiments that synthesize the sublime and the ordinary.



VIRGO

Aug 23 - Sept 22

You have two options to choose from, Virgo. The contrast between them reminds me of the difference between two singers, Norah Jones and Ani DiFranco. Jones's work is "tasteful and listenable," says the *New York Times*, though "Nothing much happens in her songs." ShakingThrough.net wrote that though Jones can be maudlin and subdued, she creates "a winning collection of polished (albeit innocuous) gems." About Ani DiFranco, the *New York Times* notes that "It's worth putting up with a few unbearable moments to hear someone so willing to take chances." *Billboard* says DiFranco's latest CD is "raw—for better (the immediacy of the performance) and worse (traces of off-key harmonies)." So which way will you go, Virgo: bland and classy like Jones, or rough and stimulating like DiFranco?



LIBRA

Sept 23 - Oct 22

It's time to rise up and fight back, Libra. Maybe there used to be semi-good reasons for you to endure the abuse, but they've become irrelevant. Draw inspiration from the Brazilian crowds who beat up the sharks that were stalking swimmers at a Rio de Janeiro beach. Be as fierce as the Philadelphia schoolgirls who pursued and pummeled the pervert who'd been exposing himself to them.



SCORPIO

Oct 23 - Nov 21

Back in 1987, my life in Santa Cruz was carefree. I loved being an unemployed bohemian with lots of leisure time to write

poetry and play music. One summer day, while working on a new song, I heard my doorbell ring. Opening the door, I found a man in a hooded trenchcoat aiming a slingshot at me. As my knees collapsed and my heart raced, he lowered the slingshot, removed his hood and chuckled, "Made you flinch!" It was my Scorpio pal Fred, the poet who loved to play practical jokes to keep his friends on their toes. He said he couldn't stay—he'd just come by to make sure I wasn't getting too comfortable. When he left, I went into a creative frenzy and wrote three songs in an hour. In the coming week, I foresee you encountering a milder version of Fred's style of inspiration, which will unleash a similar burst of productive energy.



SAGITTARIUS

Nov 22 - Dec 21

It's time to update that pessimistic set of formulas known as Murphy's Law. In the old version, the rule was: "If anything can go wrong, it will." The new, improved version, which you will soon exemplify, is "If anything can go wrong, it will, but in correcting it you will stumble upon a lucky break you wouldn't have encountered otherwise." Here are other Murphy's Laws to revise, Sagittarius. Old version: "Everything takes longer than you think." New version: "Everything takes longer than you think, which is a good thing because if it took only as long as you thought, you wouldn't be doing it right." Old version: "You will always find something in the last place you look." New version: "You will often find something in the last place you look, but along the way you'll discover a valuable item you didn't realize was missing."



CAPRICORN

Dec 22 - Jan 18

If you're average, 90 industrial compounds and pollutants are circulating through your body. You also have the residues of 20 million advertisements and 200,000 televised

acts of violence stored in your brain. That's the bad news, Capricorn. The good news is that you'll soon have an abundance of experiences that are highly effective at neutralizing toxins. I'm referring to encounters with play, delight and love. Rejoice in the fact that every time you grin, giggle or chuckle in the coming weeks, you'll purge a nasty influence that had been sapping your energy. A single belly laugh could flush out 50,000 commercials.



AQUARIUS

Jan 20 - Feb 18

John Goldhammer is a psychotherapist who specializes in working with patients' dreams. Over the course of 25 years, he has concluded that there is one sure way to free yourself from a recurring nightmare: stop running away from the monster that's chasing you. The moment you're able to change your behaviour in the dream—to turn and face the monster, maybe even embrace it or give it a gift—the haunting will end. You'll never have the nightmare again. I'd like you to apply this approach in your waking life, Aquarius: turn and face the uncomfortable truth that's plaguing you. Maybe even express your love and gratitude for it.



PISCES

Feb 19 - Mar 20

Geminis often get credited with being the most versatile sign of the zodiac, but you Pisces are strong competitors for the title. These days, in fact, your patron saint is the recently deceased George Plimpton. That chameleon-like *bon vivant*, who had four planets in Pisces, was not only a writer. He also performed as a circus trapeze artist and standup comedian, played percussion in a symphony, drove race cars, acted in movies and TV and competed in exhibition games with professional boxers and football players. Are you ready to claim more of your astrological potential with a Plimpton-like exuberance? ☺

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HARCOURT HOUSE's Annual General meeting,
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GET YOUR ART ON! Harcourt House Arts Centre seeks participants for the 2nd annual **Drawing in Stride**. A drawing and walking fundraising event to take place on June 26, 2004. Register: Ph Jon 426-4180 e-mail: hcourt@telusplanet.net.

All alumni of the City Arts Centre are invited to exhibit their artwork in the show "Artistic Discoveries 2004" May 28-30. Deadline May 14. Ph 486-5893 for info.

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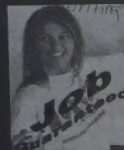
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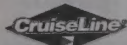
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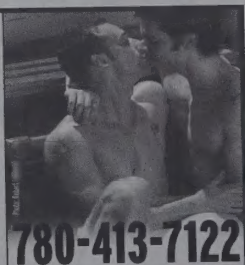
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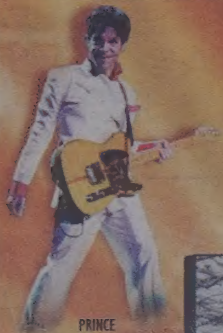
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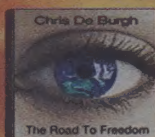
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